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ARISTOPHANES

THE ACHARNIANS

Edited by

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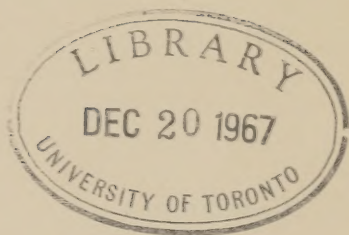
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PREFACE

IN preparing this edition of the *Acharnians* I have been indebted throughout to the valuable and exhaustive critical notes and commentary of Dr Blaydes. I have also constantly consulted the editions of Elmsley, Müller, and Ribbeck; as well as those of Mr Green, Dr Merry, and the late Professor Paley. Some good hints are due to Mitchell, and many valuable notes to the late Mr Neil's monumental edition of the *Knights*. In addition to these I have had before me the notes on the earlier half of the play, left by the late Mr W. G. Clark, and published in the *Journal of Philology*, Nos. XVI—XVIII (1879-80): these notes are marked C. I am besides under special obligation to Dr J. E. Sandys for writing Pt. II of the Introduction; one of many instances of kindness and generous help from my old friend and colleague which I gratefully acknowledge.

C. E. G.

ST JOHN'S COLLEGE, CAMBRIDGE.

April 1905.

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INTRODUCTION

I

THE *Acharnians* is the first play of Aristophanes, and therefore the first Greek comedy, which has come down to us in a complete form. Before this, the poet had produced two plays, the *Banqueters* (*Δαιταλῆς*) in 427, and the *Babylonians* in 426. Neither of these was exhibited as the writer's own, the latter appearing under the name of Callistratus, the former under that of Callistratus or (some say) Philonides. It is not certain why Aristophanes thus kept himself in the background. It may be, as he seems to suggest (*Nub.* 531), that he was not yet of legal age; or it may have been from modesty or prudence. In any case there was little doubt as to who the poet really was. His first two plays struck the key note to his after work. He came forward at once as a determined assailant of the new learning, and of the new democracy.

The *Banqueters* appears to have been a kind of anticipation of the *Clouds*; while the *Babylonians* was a fierce attack on the conduct of public affairs by Cleon and his adherents, especially in the treatment of the subject allies, who were trampled on and oppressed by a despotic rule. Thus from the first Aristophanes declared war on Cleon.

He has certainly had the best of the contest, and has covered his adversary with something like infamy. More even than Thucydides has Aristophanes formed the estimate of succeeding ages on Cleon's character and policy. But it does not follow

that a young satirist's ridicule, however brilliant and amusing, was always just, or his judgment on affairs of state infallible. Grote protests frankly against such an assumption. While he allows that the attacks of the comic poets were damaging to individuals, as Socrates complains that he had suffered from the exhibition of the *Clouds*, he goes on to say—

‘On the general march of politics, philosophy, or letters, these composers had little influence. Nor were they ever regarded at Athens in the light in which they are presented to us by modern criticism—as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country—as animated by large and steady views of improving their fellow-citizens, but compelled, in consequence of prejudice or opposition, to disguise a far-sighted political philosophy under the veil of satire—as good judges of the most debateable questions, such as the prudence of making war or peace—and excellent authority to guide us in appreciating the merits or demerits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men. There cannot be a greater misconception of the old comedy than to regard it in this point of view; yet it is astonishing how many subsequent writers (from Diodorus and Plutarch down to the present day) have thought themselves entitled to deduce their facts of Grecian history, and their estimates of Grecian men, events, and institutions, from the comedies of Aristophanes’ (*Hist. of Greece* ch. LXVII).

The *Acharnians* appeared in 425 at the Lenaeon festival in the name of Callistratus. Its main subject is the Peloponnesian war, the slight grounds which had brought it on, the increasing evils and miseries which it involved, the joy and prosperity which peace would ensure. There is no pretence of dealing with high questions of imperial policy. It is simply taken for granted that war is a curse, and that peace ought therefore to be made.

The chief character is Dicaeopolis, a plain hard-headed farmer. Like the other folk in Attica he had been cooped up in the city while the invaders had laid waste his lands. Coming to

the assembly, he finds the authorities as usual neglecting the real interests of the state, busy with entertaining envoys and arranging visionary alliances, while they shut the mouths of true patriots and honest men. At the height of his disgust a truce-agent opportunely arrives, and Dicaeopolis engages him to effect a private treaty with Sparta for his family and himself. The plan is carried out, and Dicaeopolis, secure in the enjoyment of peace, prepares to celebrate with his own household the festival of the rural Dionysia, from which he had been five years debarred. So far is the Prologue, the opening scenes of the play.

The little procession with its duly ordered ceremonial is rudely interrupted by the inroad of the Chorus. It consists of charcoal-burners of Acharnae, sturdy old warriors who had borne the brunt of hostile invasion and are implacable in their hatred of the foe. They have heard of the truce and are determined to destroy the traitor. By a happy trick Dicaeopolis makes them hold their hands and consent to a parley. This leads to the Discussion or altercation (*ἀγών*) which is always an essential part of the play. Dicaeopolis gets leave to apply to Euripides that he may win compassion by presenting himself in piteous guise like a criminal before his judges. Then follows his appeal to justice and common sense. True, he has made a truce with Sparta; but is Sparta altogether to blame for the war? It was not really a national war, but was brought on by private pique and silly quarrels which had naturally provoked retaliation. In the end Dicaeopolis wins his case; at any rate he is allowed to depart, announcing his intention of opening a market for the Peloponnesians and their allies.

Now comes the Parabasis of the Chorus; a direct address from the poet to the audience. He declares that he is an honest patriot who has satirized his fellow-citizens for their good and will go on to do so. He has told the truth about their policy; and now he has to inveigh against one especial wrong: their unworthy treatment of the old is a blot on the city's fair fame. Veterans who had fought at Marathon are dragged into court by hot-headed young speakers eager to show off their

powers, and robbed of the little all which should have bought their coffins. Surely this is a crying evil: does it not call for immediate redress?

The Parabasis ended, we find Dicaeopolis setting his market in order. The first trader to come is a Megarian with two little daughters, whom he dresses up and sells as pigs. Incidentally he tells of the sufferings of his country from the war. Next comes a Boeotian with an assortment of good things for sale, among them that choicest delicacy, the eels of Lake Copais. Dicaeopolis welcomes him with joy, and in exchange for his supplies packs up for him an informer who had been spying on the market; the Boeotian having chosen this as a special Athenian commodity not to be found at home. Then, interspersed with choral odes, we have a series of scenes half comic and half serious, all tending to emphasize the blessings of peace and the calamities of war. Finally the play closes with the spectacle of the Feast of Pitchers. In the midst of its wild revelry Lamachus the typical warrior is brought home grievously wounded, while the champion of peace is hailed as conqueror, and borne off in triumph.

We have seen that Dicaeopolis when on his defence addresses himself to Euripides, and a charming scene it is. Aristophanes has the happiest vein of laughing at Euripides, of mocking his characters, and parodying his style with mischievous delight. It may be that he really considered that Euripides lowered the dignity of tragedy; or that he seriously believed that his philosophy made him a dangerous innovator in morals and religion. At any rate, he resented his great popularity and did his best to laugh him down. It does not follow that his attacks were fair or his estimate just, though many a writer has been content to accept his banter as sober criticism and reasoned truth. The poet however was the undoubted favourite of antiquity; and even now he has not lacked defenders, among whom the late Professor Paley, in the Preface to his edition of Euripides, has given an able vindication of his morality and artistic methods.

In the *Acharnians* lines from Euripides in some ludicrous

setting meet us on every page, while the whole play abounds with tragic parody. Indeed whenever the stately iambic rhythm occurs, instead of the more loosely constructed verse of comedy, we have quasi-tragedy, or at any rate some accommodation of sound to sense¹.

The *Acharnians* won the first prize, Cratinus being second and Eupolis third. In the following year Aristophanes was again first with the *Knights*. That play is a most bitter attack on Cleon; but it is worthy of remark, as Dr Blaydes points out, that there are no more complaints about the war itself, for the victory at Pylos had given the Athenians the upper hand, and the city was now inspired with the hope of triumph.

¹ See Neil, App. III, Tragic rhythm in Comedy.

II

The plays of Aristophanes were studied in ancient times during (1) the Alexandrian, (2) the Roman, and (3) the Byzantine ages. (1) In the Alexandrian age they were studied by Eratosthenes (d. 194 B.C.), by Aristophanes of Byzantium (d. 180 B.C.), and his pupil Callistratus; also by Crates of Mallos (*fl.* at Pergamon, *c.* 197—159 B.C.), and by Aristarchus (d. 145 B.C.), Asclepiades (first cent. B.C.) and Didymus (d. 10 A.D.). (2) In the Roman age the first annotated edition of select plays was produced by Symmachus (*c.* 100 A.D.). This edition contained eleven plays in the following order: *Plutus*, *Nubes*, *Ranae*, *Equites*, *Acharnians*, *Vespae*, *Pax*, *Aves*, *Thesmophoriazusae*, *Ecclesiazusae* and *Lysistrata*. The plays were also studied by Aelius Herodianus (*fl.* 161—180 A.D.). (3) In the Byzantine age they were expounded by Tzetzes (cent. xii), Thomas Magister (*fl.* 1300 A.D.), and Demetrius Triclinius (early xiv cent.)¹.

The *scholia*², or ancient comments, on Aristophanes are preserved in the margins of the MSS of that poet. The principal MSS are the *Codex Ravennas* (cent. xi), and the *Codex Venetus* (cent. xi—xii). Of these, the *Codex Ravennas* was bought in 1498 for Guidobaldo (d. 1508), the son and successor of Federigo, the famous duke of Urbino. The MS was at Pisa in 1712, when it was bought by the abbot Canneli for the library of the Camaldulensian monastery of Classe, in Ravenna. It was there seen by D'Orville in 1726, and its value was recognised by Invernizi in 1794. Facsimiles of two pages (including *Ach.* 979—1021) are published in Wattenbach's

¹ See Index to J. E. Sandys, *History of Classical Scholarship*, s. v. *Aristophanes*.

² *σχόλιον*, 'a short note, or comment' (from *σχολή*, 'a lecture') is found as early as Cicero, *ad Atticum*, xvi 7 § 3. Writers of *scholia* are called *scholiasts*, but their actual names are not always known.

Schrifttafeln (1876, pl. 36 and 37), and two further pages in the Palaeographical Society's *Facsimiles*, ii 105, 106. A *facsimile* of the whole has been published at Leyden (1904). It contains all the eleven plays now extant. It is preserved in the *Biblioteca Comunale* (at the S. end of Ravenna), being part of the (now secularised) monastery above mentioned. There are two published collations of the text, besides editions of the comparatively meagre *scholia*.

The *Codex Venetus* contains only seven plays:—*Plutus*, *Nubes*, *Ranæ*, *Equites*, *Avæ*, *Par* and *Vespæ*. Two pages of *facsimile* are given in Wattenbach, pl. 38, 39. A *facsimile* of the whole has been produced by the Hellenic Society, in conjunction with the Archaeological Institute of America (1902). The *scholia* are far fuller than those of the Ravenna MS.

The only *scholia* contained in the margins of the above MSS are the 'old *scholia*' of the Alexandrian age, which were preserved in the Roman age by means of the edition prepared by Symmachus, whose name is mentioned in the various *scholia* nearly forty times. The 'recent *scholia*' of the Byzantine age are contained in later MSS of Aristophanes, now in Rome, Cremona, Milan and Paris.

The substance of the *scholia* in general consists of (1) *Arguments* (*ὑποθέσεις*), (2) *Notes* (*ὑπομνήματα*), and (3) *Metrical Analyses*. The *Arguments* are mainly due to Aristophanes of Byzantium, and the *Metrical Analyses* to Heliodorus (c. 1–50 A.D.). The explanatory and critical *Notes* come from the scholars of the Alexandrian and Byzantine ages already mentioned.

Many of these *Notes* include quotations from important works no longer extant. Thus the first *scholium* on *Ach.* 3, *ψαρμυκοσιωγάργαρι*, has preserved for us fragments from two plays of Eupolis, and from Aristomenes and Sopliron. The *scholium* on l. 530 quotes the celebrated description of Pericles by Eupolis. That on l. 234 (on the battle of Pallene) cites a passage in Aristotle's *Constitution of Athens*, which was not recovered until early in 1891. While many of these explanatory notes, especially those containing parallel passages, are of

considerable value, the authors of not a few of them deserve the denunciation of Dindorf:—*interdum hariolando longius quam debent progressi, ad nugas esse delapsi reperiuntur.* The erudite and accomplished Eratosthenes found it necessary to criticise Lycophron for supposing that the cheap variety of vegetable mentioned in the *Vespaë* (239, κόρκορον) was a diminutive kind of fish; and even Aristophanes of Byzantium believed that, in a well-known line of the *Nubes* (1007, μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λευκῆς φυλλοβολεύσης), ἀπραγμοσύνη was the name of a plant. Had he lived in England at the present day, he would probably have suggested that the plant in question was the ‘heartsease.’

J. E. S.

MANUSCRIPTS REFERRED TO (FROM BLAYDES)

A Par. Nation. 2712	R Ravennas
B „ „ 2715	Γ Flor. Bibl. Laur. 31, 15
C „ „ 2717	Δ „ „ „ 31, 16
P Vat. Pal. LXVII	Med. 9 Bibl. Ambros. L. 41

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ

ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΠΟΛΙΣ

ΚΗΡΥΞ

ΑΜΦΙΘΕΟΣ

ΠΡΕΣΒΕΙΣ Ἀθηναίων παρὰ βασιλέως ἴκοντες

ΨΕΥΔΑΡΤΑΒΑΣ

ΘΕΩΡΟΣ

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ

ΘΥΓΑΤΗΡ Δικαιοπόλιδος

ΘΕΡΑΠΩΝ Εὐριπίδου

ΕΥΡΙΠΙΔΗΣ

ΛΑΜΑΧΟΣ

ΜΕΓΑΡΕΥΣ

ΚΟΡΑ θυγατέρε τοῦ Μεγαρέως

ΣΥΚΟΦΑΝΤΗΣ

ΒΟΙΩΤΟΣ

ΝΙΚΑΡΧΟΣ

ΘΕΡΑΠΩΝ Λαμάχου

ΓΕΩΡΓΟΣ

ΠΑΡΑΝΥΜΦΟΣ

ΑΓΓΕΛΟΙ

ΥΠΟΘΕΣΕΙΣ

I

Ἐκκλησία ἐφέστηκεν Ἀθήνησιν ἐν τῷ φανερωῷ, καθ' ἣν πολεμοποιούντας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατῶντας Δικαιοπόλις τις τῶν αὐτουργῶν ἐξελέγχων παρεισάγεται. τούτου δὲ διὰ τινος, Ἀμφιθέου καλουμένου, σπείσαμένου κατ' ἰδίαν τοῖς Λάκωσιν, Ἀχαρικοὶ γέροντες πεπυσμένοι τὸ πρᾶγμα 5 προσέρχονται διώκοντες ἐν χοροῦ σχήματι· καὶ μετὰ ταῦτα θύοντα τὸν Δικαιοπόλιν ὀρῶντες, ὡς ἐσπείσμενον τοῖς πολεμιωτάτοις καταλεύσειν ὀρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιξήνου τὴν κεφαλὴν ἔχων ἀπολογήσασθαι, ἐφ' ᾧτε, ἂν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσασθαι, ἐλθὼν ὡς Εὐριπίδῃν αἰτεῖ 10 πτωχικὴν στολὴν. καὶ στολισθεὶς τοῖς Τηλέφου ῥακώμασι παρωδεῖ τὸν ἐκείνου λόγον, οὐκ ἀχαρίτως καθαπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ ψηφίσματος. παροξυνθέντων δέ τινων ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἶτα ἐπιφερομένων, ἐνισταμένων δὲ ἐτέρων ὡς τὰ δίκαια αὐτοῦ εἰρή- 15 κότος, ἐπιφανεῖς Λάμαχος θορυβεῖν πειρᾶται. εἶτα γενομένου διεκτυσμοῦ κατενεχθεὶς ὁ χορὸς ἀπολύει τὸν Δικαιοπόλιν καὶ πρὸς τοὺς δικαστὰς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν. τοῦ δὲ Δικαιοπόλιδος ἄγοντος καθ' ἑαυτὸν εἰρή- νην τὸ μὲν πρῶτον Μεγαρικός τις παιδία ἑαυτοῦ διεσκευασμένα 20 εἰς χοιρίδια φέρων ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον

ἐκ Βοιωτῶν ἕτερος ἐγγέλεις τε καὶ παντοδαπῶν ὀρνίθων γόνον
 ἀνατιθέμενος εἰς τὴν ἀγοράν. οἷς ἐπιφανέντων τινῶν συκοφαν-
 τῶν συλλαβόμενος τιὰ ἐξ αὐτῶν ὁ Δικαιοπόλις καὶ βάλλων εἰς
 25 σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηνῶν
 παραδίδωσι, καὶ προσαγόντων αὐτῷ πλειόνων καὶ δεομένων με-
 ταδοῦναι τῶν σπονδῶν, καθυπερηφανεῖ. παροικούντος δὲ αὐτῷ
 Λαμάχου, καὶ ἐνεστηκυίας τῆς τῶν Χοῶν ἐορτῆς, τοῦτον μὲν
 ἄγγελος παρὰ τῶν στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν
 30 ὄπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαιοπόλιν παρὰ τοῦ Διο-
 ούσου τοῦ ἱερέως τις καλῶν ἐπὶ δεῖπνον ἔρχεται. καὶ μετ' ὀλίγον
 ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαιο-
 πόλις δεδειπνηκῶς καὶ μεθ' ἑταίρας ἀναλύων. τὸ δὲ δρᾶμα τῶν
 εὐ σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προ-
 35 καλούμενον. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος ἐν Ληναίοις
 διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμα-
 ζομένοις. οὐ σῶζονται. τρίτος Εὐπόλις Νουμηγιάις.

II

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

Ἐκκλησίας οὔσης παραγίνονται τινες
 πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκουσ πάλι,
 οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον·
 παρὰ τῶν Λακεδαιμονίων τε μετὰ τούτους τινὲς
 5 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς
 εἶασαν, ἀλλ' ἐξέβαλον, ὧν καθάπτεται
 σκληρῶς ὁ ποιητής. αὐτὸ τὸ ψήφισμά τε
 Μεγαρικὸν ἱκανῶς φησι, καὶ τὸν Περικλέα
 οὐκ τῶν Λακῶνων τῶνδε πάντων αἴτιον,
 10 σπονδὰς λύσειν τε τῶν ἐφεστῶτων κακῶν.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ

ΔΙΚΑΙΟΠΟΛΙΣ

“Όσα δὴ δέδηγμαι τὴν ἔμαντοῦ καρδίαν,
ἦσθην δὲ βαιά, πάνυ γε βαιά, τέτταρα·
ἂ δ' ὠδυνήθην ψαμμακοσιογάργαρα.
φέρ' ἴδω, τί δ' ἦσθην ἄξιον χαιρηδόνοσ;
ἐγὼ δ' ἐφ' ᾧ γε τὸ κέαρ ἠὺφράνθην ἰδῶν, 5
τοῖσ πέντε ταλάντοισ' οἷσ Κλέων ἐξήμεσεν.
ταῦθ' ὡσ ἐγανώθην, καὶ φιλω τοὺσ ἰππέασ
διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.
ἀλλ' ὠδυνήθην ἕτερον αὖ τραγωδικόν,
ὅτε δὴ ἔκεχήμη προσδοκῶν τὸν Λίσχύλον, 10
ὁ δ' ἀνεῖπεν, εἷσαγ' ᾧ Θεόγνι τὸν χορόν.
πῶσ τοῦτ' ἔσεισέ μου δοκεῖσ τὴν καρδίαν;
ἀλλ' ἕτερον ἦσθην, ἠνίκ' ἐπὶ Μόσχω ποτὲ
Δεξίθεοσ εἰσῆλθ' ἀσόμενοσ Βοιώτιον.
τῆτεσ δ' ἀπέθανον καὶ διεστράφην ἰδῶν, 15
ὅτε δὴ παρέκυψε Χαῖρισ ἐπὶ τὸν ὄρθιον.
ἀλλ' οὐδεπῶποτ' ἐξ ὄτου ἔγω ῥύπτομαι

2. πάνυ γε Elmsl. πάνυ δὲ libri. πάνυ τι Dobr.

12. τοῦτ' ἔσεισε libri. τοῦτο σείσαι Valck.

13. Μόσχω. μόσχω Bentl. Elms.

οὕτως ἐδήχθην ὑπὸ κοινίας τὰς ὀφρῦς
 ὡς νῦν, ὅπότε ὄσσης κυρίας ἐκκλησίας
 ἐωθινῆς ἔρημος ἢ πνύξ αὐτῆι· 20
 οἱ δ' ἐν ἀγορᾷ λαλοῦσι κᾶνω καὶ κάτω
 τὸ σχοινίον φεύγουσι τὸ μεμιλωμένον·
 οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἀωρίαν
 ἤκουτες εἶτα δ' ὠστιοῦνται πῶς δοκεῖς
 ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου, 25
 ἄθροι καταρρέοντες· εἰρήνη δ' ὅπως
 ἔσται προτιμῶσ' οὐδέν· ὦ πόλις πόλις.
 ἐγὼ δ' αἰὲν πρότιστος εἰς ἐκκλησίαν
 νοστῶν κάθημαι· κατ', ἐπειδὰν ὦ μόνος,
 στένω κέχνηνα σκορδινῶμαι πέρδομαι, 30
 ἀπορῶ γράφω παρατίλλομαι λογιζομαι,
 ἀποβλέπων ἐς τὸν ἀγρὸν εἰρήνης ἐρών,
 στυγῶν μὲν ἄστυ τὸν δ' ἐμὸν δῆμον ποθῶν,
 ὃς οὐδεπώποτε εἶπεν, ἀνθρακας πρίω,
 οὐκ ὄξος οὐκ ἔλαιον, οὐδ' ἦδει πρίω, 35
 ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.
 νῦν οὖν ἀτεχνῶς ἤκω παρεσκευασμένος
 βοᾶν ὑποκρούειν λοιδορεῖν τοὺς ῥήτορας,
 εἴαν τις ἄλλο πλὴν περὶ εἰρήνης λέγη.
 ἀλλ' οἱ πρυτάνεις γὰρ οὐτοὶ μεσημβρινοί. 40
 οὐκ ἠγόρευον; τοῦτ' ἐκεῖν' οὐγὰρ ἔλεγον·
 ἐς τὴν προεδρίαν πᾶς ἀνὴρ ὠστίζεται.

ΚΗΡΥΞ

πάριτ' ἐς τὸ πρόσθεν,
 πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

ΑΜΦΙΘΕΟΣ

- ἤδη τις εἶπε; ΚΗ. τίς ἀγορεύειν βούλεται; 45
 ΑΜ. ἐγώ. ΠΡ. τίς ὦν; ΑΜ. Ἀμφίθεος. ΠΡ. οὐκ
 ἄνθρωπος; ΑΜ. οὐ,
 ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν
 καὶ Τρίπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
 γαμεί δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,
 ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ 50
 ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
 σπονδὰς ποιῆσαι πρὸς Λακεδαιμονίους μόνω.
 ἀλλ' ἀθάνατος ὦν, ὦνδρες, ἐφόδι' οὐκ ἔχω·
 οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗ. οἱ τοξόται.
 ΑΜ. ὦ Τριπτόλεμε καὶ Κελεὲ περιόψεσθέ με; 55
 ΔΙ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν
 τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
 σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ὑσπίδας.
 ΚΗ. κάθησο, σίγα. ΔΙ. μὰ τὸν Ἀπόλλω ἄγὼ μὲν οὐ,
 ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι. 60
 ΚΗ. οἱ πρέσβεις οἱ παρὰ βασιλέως.
 ΔΙ. ποίου βασιλέως; ἄχθομαι ἄγὼ πρέσβεσιν
 καὶ τοῖς ταῶσι τοῖς τ' ὑλιζονεύμασιν.
 ΚΗ. σίγα. ΔΙ. βαβαιάξ. ὠκβάτανα τοῦ σχήματος.

ΠΡΕΣΒΥΣ

- ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν 65
 μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
 ἐπ' Εὐθυμένους ἄρχοντος. ΔΙ. οἴμοι τῶν δραχμῶν.
 ΠΡ. καὶ δῆτ' ἐτρυχώμεσθα παρὰ Καῦστριον

52. ποιῆσαι. ποιείσθαι libri vulg.

59. σίγα. σίγα libri, Müll.

- πεδίον ὄδοιπλαιοῦντες ἐσκηνημένοι,
 ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι, 70
 ἀπολλύμενοι. ΔΙ. σφύδρα γὰρ ἐσωζόμην ἐγὼ
 παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος
- ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
 ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων
 ἄκρατον οἶνον ἠδύν. ΔΙ. ὦ Κραναὰ πόλις, 75
 ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;
- ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἠγοῦνται μόνους
 τοὺς πλείστα δυναμένους φαγεῖν τε καὶ πιεῖν·
- ΔΙ. ἡμεῖς δὲ λαικαστὰς γε καὶ καταπύγονας.
- ΠΡ. ἔτει τετάρτῳ δ' ἐς τὰ βασιλείῃ ἤλθομεν· 80
 εἶτ' ἐξένιζε, παρετίθει θ' ἡμῖν ὄλους
 ἐκ κριβάνου βούς. ΔΙ. καὶ τίς εἶδε πώποτε
 βούς κριβανίτας; τῶν ἀλαζονευμάτων.
- ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου
 παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φένας.
- ΔΙ. ταῦτ' ἄρ' ἐφενάκιζες σὺ δύο δραχμὰς φέρων. 90
- ΠΡ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,
 τὸν βασιλέως ὀφθαλμόν. ΔΙ. ἐκκόψειέ γε
 κόραξ πατάξας τόν τε σὸν τοῦ πρέσβεως.
- ΚΗ. ὁ βασιλέως ὀφθαλμός. ΔΙ. ὦναξ Ἡράκλεις.
 πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις, 95
 ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;
 ἄσχωμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω.
- ΠΡ. ἄγε δὴ σὺ βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσσον
 λέξοντ' Ἀθηναίοισιν ὦ Ψευδαρτάβα.

71. γὰρ libri vulg. γ' ἄρ' Br. Elms. Müll. τὰρ Mein.

93. τόν τε σὸν Emsl. edd. τὸν γε σὸν libri.

ΨΕΥΔΑΡΤΑΒΑΣ

- ιαρταμὸν ἔξαρχας ἀπισσόνα σάτρα. 100
- ΠΡ. ξυνήκαθ' ὃ λέγει; ΔΙ. μὰ τὸν Ἀπόλλω γὼ μὲν οὐ.
- ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.
λέγε δι' σὺ μείζον καὶ σαφῶς τὸ χρυσίον.
- ΨΕ. οὐ λήψι χρυσό, χαννόπρωκτ' Ἴαοναῦ.
- ΔΙ. οἴμοι κακοδαίμων ὡς σαφῶς. ΠΡ. τί δαὶ λέγει;
- ΔΙ. ὅ τι; χαννοπρώκτους τοὺς Ἰάονας λέγει, 106
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.
- ΠΡ. οὐκ ἀλλ' ἀχάνας ὅδε γε χρυσίον λέγει.
- ΔΙ. ποίας ἀχάνας; σὺ μὲν ἀλαζῶν εἰ μέγας.
ἀλλ' ἄπιθ'· ἐγὼ δὲ βασανιῶ τοῦτον μόνος. 110
ἄγε δι' σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,
ἵνα μὴ σε βιάψω βάμμα Σαρδιανικόν·
βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;
ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;
Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὔτοι, 115
κούκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθει.
καὶ τοῖν μὲν εὐνούχοι τὸν ἕτερον τουτονὶ
ἐγῶδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
ὦ θερμόβουλον πρωκτὸν ἐξυρημένε,
τοιόνδε δ' ὦ πίθηκε τὸν πώγων' ἔχων 120
εὐνούχος ἡμῖν ἦλθες ἐσκευασμένος;
ὀδὶ δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων;
- ΚΗ. σίγα, κάθιζε.
τὸν βασιλέως ὀφθαλμὸν ἢ βουλή καλεῖ
ἐς τὸ πρυτανεῖον. ΔΙ. ταῦτα δῆτ' οὐκ ἀγχώνη;

100. *ιαρταμὸν κ.τ.λ. vid. com.*111. *τουτονί libri vulg. τουτονί Reisk. Müll.*115. *ἄνδρες Elms. edd. ἄνδρες libri vulg.*

κᾶπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι; 126
 τοὺς δὲ ξενίζειν οὐδέποτε γ' ἴσχει θύρα.
 ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
 ἀλλ' Ἀμφίθεός μοι ποῦ στιν; ΑΜ. οὔτοσὶ πάρα.

ΔΙ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμὰς 130
 σποινδὰς ποίησον πρὸς Λακεδαιμονίους μόνῳ
 καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι.
 ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.

ΚΗ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

ΘΕΩΡΟΣ

ὁδί.

ΔΙ. ἕτερος ἀλαζῶν οὗτος ἐσκηρύττεται. 135

ΘΕ. χρόνον μὲν οὐκ ἂν ἤμεν ἐν Θράκῃ πολύν,

ΔΙ. μὰ Δί' οὐκ ἂν, εἰ μισθὸν γε μὴ ἔφeres πολύν.

ΘΕ. εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὄλην,
 καὶ τοὺς ποταμοὺς ἔπηξ'. ΔΙ. ὑπ' αὐτὸν τὸν
 χρόνον,

ὅτ' ἐνθαδὶ Θεόογνις ἠγωνίζετο. 140

ΘΕ. τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·

καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,

ὑμῶν τ' ἐραστὴς ὡς ἀληθῶς ὥστε καὶ

ἐν τοῖσι τοίχοις ἔγραφ' Ἀθηναῖοι καλοί.

ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα, 145

ἦρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,

καὶ τὸν πατέρ' ἠντεβόλει βοηθεῖν τῇ πάτρᾳ·

ὁ δ' ὤμοσε σπένδων βοηθήσειν ἔχων

στρατιὰν τοσαύτην, ὥστ' Ἀθηναῖους ἐρεῖν

133. κεχήνετε Elms. edd. κεχήνατε (indic.) libri.

136. ἂν ἤμεν libri Dind. ἀπῆν ἂν vel ἂν ἦν ἂν Bl.

143. ὡς ἀληθῶς Dobr. Dind. ἦ ἀληθῆς R.

ὅσον τὸ χρῆμα παρνόπων προσέρχεται. 150

ΔΙ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
ὦν εἶπας ἐνταυθὶ σὺ πλὴν τῶν παρνόπων.

ΘΕ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος
ἔπεμψεν ὑμῖν. ΔΙ. τοῦτο μὲν γ' ἤδη σαφές. 155

ΚΗ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν.

ΔΙ. τουτὶ τί ἐστι τὸ κακόν; ΘΕ. Ὀδομάντων στρατός.

ΔΙ. ποίων Ὀδομάντων; εἰπέ μοι, τουτὶ τί ἦν;

ΘΕ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῶ,
καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160

ΔΙ. ὑποστένοι μέντ' ἄν θρανίτης λεώς,
ὁ σωσίπολις. οἴμοι τάλας ἀπόλλυμαι,
ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
οὐ καταβαλεῖτε τὰ σκόροδ'; ΘΕ. ὦ μοχθηρὲ σύ,
οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις; 166

ΔΙ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με
ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;
ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
τοῖς Θραξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι 170
διοσημία ἔστι καὶ ῥανὶς βέβληκέ με.

ΚΗ. τοὺς Θραῖκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην.
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.

ΔΙ. οἴμοι τάλας μυττωτὸν ὅσον ἀπώλεσα.
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὕδὶ. 175
χαῖρ' Ἀμφίθεε.

ΑΜΦΙΘΕΟΣ

μήπω πρὶν ἄν γε στῶ τρέχων·
δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνεάς.

ΔΙ. τί δ' ἔστ'; ΑΜ. ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων
ἔσπευδον· οἱ δ' ὠσφροντο πρεσβῦταί τινες

Ἄχαρνικοί, στιπτοὶ γέροντες πρίνινοι, 180
 ἀτεράμονες Μαραθωνομάχαι σφενδάμνιοι.
 ἔπειτ' ἀνέκραγον πάντες, ὃ μισαρώτατε,
 σπονδαὺς φέρεις τῶν ἀμπέλων τετμημένων;
 καὶ τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
 ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον καβῶων. 185

ΔΙ. οἱ δ' οὖν βοῶντων· ἀλλὰ τὰς σπονδαὺς φέρεις;

ΑΜ. ἐγωγέ φημι, τρία γε ταυτὶ γεύματα.
 αὐται μὲν εἰσι πεντέτεϊς. γεῦσαι λαβῶν.

ΔΙ. αἰβοῖ. ΑΜ. τί ἔστιν; ΔΙ. οὐκ ἀρέσκουσίν μ', ὅτι
 ὄζουσι πίττης καὶ παρασκευῆς νεῶν. 190

ΑΜ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβῶν.

ΔΙ. ὄζουσι χαῦται πρέσβων ἐς τὰς πόλεις
 ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜ. ἀλλ' αὐταὶ τοί σοι τριακοντούτιδες
 κατὰ γῆν τε καὶ θάλατταν. ΔΙ. ὦ Διονύσια, 195
 αὐται μὲν ὄζουσ' ἀμβροσίας καὶ νέκταρος
 καὶ μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν,
 κὰν τῷ στόματι λέγουσι, βαῖν' ὅποι θέλεις.
 ταύτας δέχομαι καὶ σπένδομαι κάκπιομαι,
 χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας. 200
 ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς
 ἄξω τὰ κατ' ἀγροὺς εἰσιῶν Διονύσια.

ΑΜ. ἐγὼ δὲ φεύξομαί γε τοὺς Ἀχαρνέας.

ΧΟΡΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ. ΘΥΓΑΤΗΡ

ΧΟ. τῆδε πᾶς ἔπου, δῖωκε, καὶ τὸν ἄνδρα πυνθάνου στρ.
 τῶν ὁδοιπόρων ἀπάντων· τῆ πόλει γὰρ ἄξιον

194. ἀλλ' αὐταὶ τοί σοι Dobr. Dind. al. ἀλλ' αὐταὶ (σοι) σπονδαὶ
 libri.

197. μὴ 'πιτηρεῖν· μηκέτι τηρεῖν Mein. μετρεῖν Ham.

ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλά μοι μηνύσατε,
εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς
φέρων. 209

ἐκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν
ἐτῶν τῶν ἐμῶν·

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀν-
θράκων φορτίον

ἠκολούθουν Φαῦλλῳ τρέχων, ὧδε φαίλως ἂν ὁ
σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.

νῦν δ', ἐπειδὴ στερρόν ἤδη τοῦμόν ἀντικινήμιον ἀντ.

καὶ παλαιῶ Λακρατείδῃ τὸ σκέλος βαρύνεται, 220

οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνη ποτέ

μηδέ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνεάς.

ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν

ἐσπείσατο,

οἴσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὖξεται τῶν
ἐμῶν χωρίων·

κοῦκ ἀνήσω, πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ

ὀξὺς ὀδυνηρὸς ἀνιαρὸς ἐπὶ κωπος, ἵνα 231

μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν βαλλήναδε

καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῇ ποτέ· 235

ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λίθοις.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟ. σίγα πᾶς. ἠκούσατ', ἄνδρες, ἄρα τῆς εὐφημίας;

οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς

ἐκποδῶν· θίσων γὰρ ἀνήρ, ὡς ἔοικ', ἐξέρχεται. 240

221. ἐγχάνη libri. ἐγχάνοι Elms. edd.

238. σίγα. σίγα libri.

- ΔΙ. εὐφημεῖτε, εὐφημεῖτε.
 προῖτω ᾿ς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος·
 κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.
- ΘΥ. ὦ μήτηρ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν, 245
 ἵν' ἔτνος καταχέω τοῦλατῆρος τουτουί.
- ΔΙ. καὶ μὴν καλόν γ' ἔστ'. ὦ Διόνυσε δέσποτα
 κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
 πέμφαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
 ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροῦς Διονύσια, 250
 στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
 καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.
 ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλῆ καλῶς
 οἴσεις βλέπουσα θυμβροφάγον· ὡς μακάριος
 ὅστις σ' ὀπύσει.
 πρόβαινε κὰν τῶχλω φυλάττεσθαι σφόδρα,
 μή τις λαθῶν σου περιτράγη τὰ χρυσία.
 ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν· 261
 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. *πρόβα.*
 Φαλῆς, ἑταῖρε Βακχίου, ξύγκωμε, νυκτοπερι-
 πλάνηθ',
 ἔκτω σ' ἔτει προσεῖπον ἐς τὸν δῆμον ἐλθὼν
 ἄσμενος,
 σπονδὰς ποιησάμενος ἐμαντῶ, πραγμάτων τε καὶ
 μαχῶν
 καὶ Λαμάχων ἀπαλλαγείς. 270
 Φαλῆς Φαλῆς,
 ἐὰν μεθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης
 ἔωθεν εἰρήνης ῥοφήσει τρύβλιον·
 ἢ δ' ἀσπίς ἐν τῷ φεψάλῳ κρεμήσεται.

242. προῖτω ᾿ς Bl. Dind. προῖθ' ὡς libri. προῖθ' eis Elmsl. Müll.

278. ῥοφήσει Elmsl. edd. (Vesp. 814). ῥοφήσεις libri.

- ΧΟ. οὔτος αὐτός ἐστιν, οὔτος. 280
 βάλλε βάλλε βάλλε βάλλε,
 παῖε πᾶς τὸν μιάρων.
 οὐ βαλεῖς; οὐ βαλεῖς;
- ΔΙ. Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συντρίψετε.
- ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ᾧ μιὰρὰ κεφαλῆ. 285
- ΔΙ. ἀντὶ ποίας αἰτίας, ᾧ χαρνέων γεραίτατοι;
- ΧΟ. τουτ' ἐρωτᾷς; ἀναίσχυντος εἶ καὶ βδελυρός,
 ᾧ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος 290
 σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.
- ΔΙ. ἀντὶ δ' ὧν ἐσπεισάμην ἀκούσατ', ἀλλ' ἀκούσατε.
- ΧΟ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χῶσομεν
 τοῖς λίθοις. 295
- ΔΙ. μηδαμῶς πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ'
 ᾧγαθοί.
- ΧΟ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
 ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν 300
 κατατεμῶ τοῖσιν ἵππεῦσι καττύματα.
 σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακροῦς,
 ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.
- ΔΙ. ᾧγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν ἐάσατε, 305
 τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπει-
 σάμην.
- ΧΟ. πῶς δ' ἔτ' ἂν καλῶς λέγοις ἂν, εἴπερ ἐσπείσω
 γ' ἅπαξ
 οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;
- ΔΙ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
 οὐχ ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.

292. ἀκούσατ', ἀλλ' Ham. οὐκ ἴσατ' R. οὐκ ἴστε γε vulg.

307. πῶς δ' ἔτ' Elms. πῶς δέ γ' libri.

- ΧΟ. οὐχ ἀπάντων, ὦ πανούργε; ταῦτα δὴ τολμᾶς λέγειν 311
 ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σου φείσομαι;
- ΔΙ. οὐχ ἀπάντων, οὐχ ἀπάντων· ἀλλ' ἐγὼ λέγων ὀδὶ πόλλ' ἂν ἀποφίηναιμ' ἐκείνους ἔσθ' ἂ καδικομένους.
- ΧΟ. τοῦτο τοῦπος δεινὸν ἤδη καὶ παραξικάρδιον, 315
 εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.
- ΔΙ. κἄν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ, ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.
- ΧΟ. εἶπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται, μὴ οὐ καταξάινειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;
- ΔΙ. οἶον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν. 321
 οὐκ ἀκούσεσθ'; οὐκ ἀκούσεσθ' ἑτεόν, ὦ χαρνηίδαί;
- ΧΟ. οὐκ ἀκουσόμεσθα δῆτα. ΔΙ. δεινὰ τᾶρα πείσομαι.
- ΧΟ. ἐξολοίμην, ἣν ἀκούσω. ΔΙ. μηδαμῶς ὦ χαρνηκοί.
- ΧΟ. ὡς τεθνήξων ἴσθι νυνί. ΔΙ. δῆξομᾶρ' ὑμᾶς ἐγὼ· ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους· ὡς ἔχω γ' ὑμῶν ὀμήρους, οὓς ἀποσφάξω λαβῶν.
- ΧΟ. εἶπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες δημόται, τοῖς Ἀχαρνηκοῖσιν ἡμῖν; μὴ ἔχει του παιδίου τῶν παρόντων ἔνδον εἶρξας; ἢ πὶ τῷ θρασύνεται; 330
- ΔΙ. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ. εἶσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώκων τι κήδεται.
- ΧΟ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὄδ' ἔστ' ἐμός. ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς ὦ μηδαμῶς.
- ΔΙ. ὡς ἀποκτενῶ, κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι.
- ΧΟ. ἀπολεῖς ἄρ' ὀμήλικα τόνδε φιλανθρακέα;
- ΔΙ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

- ΧΟ. ἀλλὰ νυνὶ λέγ', εἴ σοι δοκεῖ, τὸν τε Λακε-
 δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σουστί φίλος·
 ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ. 340
- ΔΙ. τοὺς λίθους νύν μοι χαμάζε πρῶτον ἐξεράσατε.
- ΧΟ. οὐτοί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.
- ΔΙ. ἀλλ' ὅπως μὴ ἔν τοις τρίβωσιν ἐγκάθηνταιί που
 λίθοι.
- ΧΟ. ἐκσέσεισται χαμᾶζ'. οὐχ ὄρας σειόμενον;
 ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος.
 ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται. 346

ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

- ΔΙ. ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς,
 ὀλίγου δ' ἀπέθανον ἄνθρακες Παρνήσιοι,
 καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
 ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχρῆν 350
 ὁ λάρκος ἐνετίλησεν ὡσπερ σηπία.
 δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
 τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
 ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,
 ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν 355
 ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·
 καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.
- ΧΟ. τί οὖν οὐ λέγεις, ἐπίξηνου ἐξενεγκῶν θύραζ', ~~σπρ.~~
 ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;
 πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει. 360
 ἀλλ' ἦπερ αὐτὸς τὴν δίκην διωρίσω,

339. ἔτι· al. ὁ τι. φίλος R edd. φίλον plur. libri Bl.

347. πάντως Dobr. πάντες libri. ἀνήσειν τῆς βοῆς Dobr. Mein. Bl.
 ἀνασελεῖν βοῆς libri. βοήν Dind. al. βοάς C.

θεὶς δεῦρο τοῖ'πίξηνον ἐγχείρει λέγειν.

- ΔΙ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
 ὁ δ' ἀνὴρ ὁ λέξων οὐτοσὶ τυννουτοσί.
 ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
 λέξω δ' ὑπὲρ Λακεδαιμονίων ἅ μοι δοκεῖ.
 καίτοι δέδοικα πολλά· τοὺς τε γὰρ τρόπους 370
 τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,
 ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδικα·
 κἀνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.
 αὐτὸς τ' ἐμαυτὸν ὑπὸ Κλέωνος ἄπαθον
 ἐπίσταμαι διὰ τὴν πέρυσι κωμωδίαν.
 εἰσελκύσας γάρ μ' ἐς τὸ βουλευτήριον
 διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου 380
 κἀκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγου πάνυ
 ἀπωλόμην μολυνοπραγμονούμενος.
 νῦν οὖν με πρῶτον πρὶν λέγειν ἐάσατε
 ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον.

- ΧΟ. τί ταῦτα στρέφει τεχνιάζεις τε καὶ πορίζεις
 τριβάς; ἀντ.

λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου
 σκοτοδασυπυκνότηριχά τιν' Ἄϊδος κυνῆν· 390
 εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
 ὡς σκῆψιν ἀγῶν οὗτος οὐκ ἐσδέξεται.

- ΔΙ. ὦρα ἴστιν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
 καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
 παῖ παῖ.

ΘΕΡΑΠΩΝ

τίς οὗτος; ΔΙ. ἔνδον ἐστ' Εὐριπίδης; 395

ΘΕ. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.

ΔΙ. πῶς ἔνδον εἶτ' οὐκ ἔνδον; ΘΕ. ὀρθῶς ὦ γέρον.

ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια

οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ

τραγωδίαν. ΔΙ. ὦ τρισμακάρι' Εὐριπίδη, 400

ὅθ' ὁ δούλος οὕτωσὶ σοφῶς ὑποκρίνεται.

ἐκκάλεσον αὐτόν. ΘΕ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ'

ὅμως·

οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.

Εὐριπίδη, Εὐριπίδιον,

ὑπάκουσον, εἶπερ πώποτ' ἀνθρώπων τινί· 405

Δικαιοπόλις καλεῖ σε Χολλείδης, ἐγώ.

ΕΥΡΙΠΙΔΗΣ

ἀλλ' οὐ σχολή.

ΔΙ. ἀλλ' ἐκκυκλήθητ'. ΕΥ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ'

ὅμως.

ΕΥ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

ΔΙ. Εὐριπίδη, ΕΥ. τί λέλακας; ΔΙ. ἀναβάδην

ποιεῖς, 410

ἔξον καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.

ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις,

ἐσθῆτ' ἐλεινὴν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

δὸς μοι ράκιόν τι τοῦ παλαιοῦ δράματος. 415

396. οὐκ ἔνδον. οὐκ ἔνδον ὧν ἐστ' ἔνδον Cob.

406. καλεῖ σε. καλῶ σ' ὁ Cob. Mein. Hold.

415. τι τοῦ· τί του Müll. Mein.

δεῖ γάρ με λέξαι τῷ χορῷ ῥήσιν μακράν·
αὕτη δὲ θάνατον, ἣν κακῶς λέξω, φέρει.

- ΕΥ. τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἶνεὺς ὀδὶ
ὁ δύσποτμος γεραιὸς ἠγωνίζετο;
- ΔΙ. οὐκ Οἶνεὺς ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420
- ΕΥ. τὰ τοῦ τυφλοῦ Φοῖνικος; ΔΙ. οὐ Φοῖνικος, οὐ·
ἀλλ' ἕτερος ἦν Φοῖνικος ἀθλιώτερος.
- ΕΥ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
ἀλλ' ἢ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;
- ΔΙ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425
- ΕΥ. ἀλλ' ἢ τὰ δυσπινῆ θέλεις πεπλώματα
ἂ Βελλεροφόντης εἶχ' ὁ χωλὸς οὔτοσι;
- ΔΙ. οὐ Βελλεροφόντης· ἀλλὰ μὴν κάκεῖνος ἦν
χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
- ΕΥ. οἶδ' ἄνδρα, Μυσὸν Τήλεφον. ΔΙ. ναὶ Τήλεφον·
τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα. 431
- ΕΥ. ὦ παῖ δὸς αὐτῷ Τηλέφου ῥακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστειῶν ῥακῶν
μεταξὺ τῶν Ἴνους. ἰδοὺ ταυτὶ λαβέ.
- ΔΙ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῆ. 435
ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.
Εὐριπίδη, ἴπειδήπερ ἐχαρίσω ταδί,
κάκεῖνά μοι δὸς τὰκόλουθα τῶν ῥακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον, 440
εἶναι μὲν ὅσπερ εἰμὶ, φαίνεσθαι δὲ μὴ·
τοὺς μὲν θεατὰς εἰδέναι μ' ὡς εἶμ' ἐγώ,
τοὺς δ' αὖ χορευτὰς ἠλιθίους παρεστάναι,
ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.

- ΕΥ. δώσω· πυκνῆ γὰρ λεπτὰ μηχανᾷ φρενί. 445
 ΔΙ. εὐδαιμονοίης, Τηλέφω δ' ἀγὼ φρονῶ.
 εὖ γ'· οἶον ἤδη ῥηματίων ἐμπίμπλαμαι.
 ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
- ΕΥ. τουτὶ λαβὼν ἄπελθε λαΐνων σταθμῶν.
 ΔΙ. ᾧ θύμ', ὄρᾳς γὰρ ὡς ἀπῶθούμαι δόμων 450
 πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ
 γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,
 δός μοι σπυρίδιον διακεκαυμένον λύχνω.
- ΕΥ. τί δ' ᾧ τάλας σε τοῦδ' ἔχει ἴπλέκους χρέος;
 ΔΙ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν. 455
 ΕΥ. λυπηρὸς ἴσθ' ὦν κάποχώρησον δόμων.
 ΔΙ. φεῦ· εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.
 ΕΥ. ἄπελθε νῦν μοι. ΔΙ. μάλλ' ἀλλὰ μοι δὸς ἐν μόνον,
 κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.
- ΕΥ. φθείρου λαβὼν τόδ'· ἴσθ' ὀχληρὸς ὦν δόμοις. 460
 ΔΙ. οὐπω μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζει κακά.
 ἀλλ', ᾧ γλυκύτατ' Εὐριπίδη, τουτὶ μόνον,
 δός μοι χυτρίδιον σφογγίω βεβυσμένον.
- ΕΥ. ὦνθρωπ', ἀφαιρήσει με τὴν τραγωδίαν.
 ἄπελθε ταυτηνὶ λαβῶν. ΔΙ. ἀπέρχομαι. 465
 καίτοι τί δράσω; δεῖ γὰρ ἐνὸς οὗ μῆ τυχῶν
 ἀπόλωλ'. ἄκουσον, ᾧ γλυκύτατ' Εὐριπίδη·
 τουτὶ λαβὼν ἄπειμι κού πρόσειμ' ἔτι·
 ἐς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
- ΕΥ. ἀπολείς μ'. ἰδοῦ σοι. φροῦδά μοι τὰ δράματα.
 ΔΙ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γὰρ εἰμ' ἄγαν 471
 ὀχληρὸς, οὐ δοκῶν με κοιράνους στυγεῖν.

448. ἀτὰρ· αὐτὰρ R.

463. σφογγίω· σπογγίω R.

- οἶμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην
 ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
 Εὐριπίδιον, ᾧ γλυκύτετον καὶ φίλτατον, 475
 κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,
 πλὴν ἐν μόνον, τουτὶ μόνον τουτὶ μόνον,
 σκάνδικά μοι δὸς μητρόθεν δεδεγμένος.
- ΕΥ. ἀνὴρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.
 ΔΙ. ᾧ θυμ', ἄνευ σκάνδικος ἐμπορευτέα, 480
 ἄρ' οἶσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
 μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
 πρόβαινε νῦν, ᾧ θυμέ· γραμμὴ δ' αὐτή.
 ἔστηκας; οὐκ εἶ καταπιὼν Εὐριπίδην;
 ἐπήνεσ'. ἄγε νυν, ᾧ τάλαινα καρδία, 485
 ἄπελθ' ἐκείσε, κᾶτα τὴν κεφαλὴν ἐκεῖ
 παράσχεις εἰπούσ' ἄττ' ἂν αὐτῇ σοι δοκῆ.
 τόλμησον, ἴθι, χῶρησον· ἄγαμαι καρδίας.
- ΧΟ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν 490
 ἀναίσχυντος ὢν σιδηροῦς τ' ἀνὴρ,
 ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
 ἅπασι μέλλεις εἰς λέγειν τάναντία.
 ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν, 495
 ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε.
- ΔΙ. μή μοι φθονήσητ' ἄνδρες οἱ θεώμενοι,
 εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν
 μέλλω περὶ τῆς πόλεως, τρυγῶδιαν ποιῶν.
 τὸ γὰρ δίκαιον οἶδε καὶ τρυγῶδία. 500
 ἐγὼ δὲ λέξω δεινὰ μὲν δίκαια δέ.
 οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
 ξένων παρόντων τὴν πόλιν κακῶς λέγω.
 αὐτοὶ γάρ ἐσμεν οὐπὶ Ληναίῳ τ' ἀγῶν,
 κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι 505

ἤκουσιν οὐτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
 ἀλλ' ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι·
 τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
 ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
 καὐτοῖς ὁ Ποσειδῶν οὐπὶ Ταιάρῳ θεὸς 510
 σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
 κἀμοὶ γὰρ ἐστὶν ἀμπέλια⁵¹² κεκομμένα.
 ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
 ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω, 515
 μέμνησθε τοῦθ' ὅτι οὐχὶ τὴν πόλιν λέγω,
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα, ^{14 στρουκ}
 ἄτιμα καὶ παράσημα καὶ παράξενα,
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·
 κεῖ που σίκυον ἴδοιεν ἢ λαγώδιον 520
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἄλας,
 ταῦτ' ἦν Μεγαρικὰ καπέπρατ' αὐθημερόν.
 καὶ ταῦτα μὲν δὴ σμικρὰ καπιχώρια, ²⁰¹⁹ ¹⁰⁰⁹¹
⁵¹⁰⁺ πόριην δὲ Σιμαίθαν ἰόντες Μέγαράδε
 νεανῖαι κλέπτουσι μεθυσκοότταβοι· ⁵²⁵
 κᾶθ' οἱ Μεγαρῆς ὀδύλαις πεφυσιγγωμένοι ⁵¹⁴ ^{ready to fight}
 ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·
 κἀκεῖθεν ἀρχὴ τοῦ πολέμου κατερράγη
 Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
 ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος 530
 ἦστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
 ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,
 ὡς χρὴ Μεγαρέας μήτε γῆ μήτ' ἐν ἀγορῇ

512. ἀμπέλια. τὰμπέλια Mein. Müll.

521. χόνδρους ἄλας. ἄλός vulg.

533. μήτε γῆ. μήτ' ἐν γῆ libri.

μήτ' ἐν θαλάττῃ μήτ' ἐν ἠπείρῳ μένειν.
 ἐντεῦθεν οἱ Μεγαρήs, ὅτε δι' ἰπείνων βάδην, 535
 Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως
 μεταστραφείῃ τὸ διὰ τὰs λαικαστρίας·
 οὐκ ἠθέλομεν δ' ἡμεῖs δεομένων πολλάκιs.
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
 ἐρεῖ τις, οὐ χρῆν· ἀλλὰ τί ἐχρῆν εἶπατε. 540
 φέρ' εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει
 ἀπέδοτο φήνας κυνίδιον Σεριφίων,
 καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ·
 καὶ κάρτα μέντ' εὐθέωs καθείλκετε
 τριακοσίας ναῦs, ἦν δ' ἂν ἡ πόλιs πλέα 545
 θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆs,
 μισθοῦ διδομένου, παλλαδίων χρυσομένων,
 στοᾶs στεναχούσης, σιτίων μετρομένων,
 ἀσκῶν τροπωτήρων κάδουσ ὠνουμένων
 σκοροδῶν ἐλαῶν κρομμύων ἐν δικτύοιs, 550
 στεφάνων τριχίδων αὐλητρίδων ὑπωπίων·
 τὸ νεώριον δ' αὐτῶν κωπέων πλατουμένων,
 τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
 αὐλῶν κελευστῶν νιγλάρων συριγμάτων.
 ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον 555
 οὐκ οἶόμεσθα; νοῦs ἄρ' ἡμῖν οὐκ ἔνι.

ΗΜΙΧΟΡΙΟΝ

ἄλληθεσ, ὀπίτριπτε καὶ μιαρῶτατε;
 ταυτὶ σὺν τολμᾶs πτωχὸs ὦν ἡμᾶs λέγειν,
 καὶ συκοφάντηs εἴ τις ἦν ὠνείδισασ;

ΗΜΙΧΟΡΙΟΝ ^ρ

νῆ τὸν Ποσειδῶ καὶ λέγει γ' ἄπερ λέγει 560
δίκαια πάντα κούδεν αὐτῶν ψεύδεται.

HM. εἴτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρήν;
ἀλλ' οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.

HM. οὔτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὡς εἰ θενεῖς
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα. 565

HM. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπάς, ———
βοήθησον, ὦ γοργολόφα, φανείς,
ἰὼ Λάμαχ', ὦ φίλ' ὦ φυλέτα·
εἴτε τις ἔστι ταξίάρχος ἢ στρατηγὸς ἢ
τειχομάχας ἀνὴρ, βοηθησάτω 570
τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑΜΑΧΟΣ

ΛΑ. πόθεν βοῆς ἤκουσα πολεμιστηρίας;
ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
τίς Γοργόν' ἐξήγειρεν ~~ἐκ~~ τοῦ σάγατος; 575

ΔΙ. ὦ Λάμαχ' ἥρωσ, τῶν λόφων καὶ τῶν λόχων. 575

HM. ὦ Λάμαχ', οὐ γὰρ οὔτος ἄνθρωπος πάλαι
ἄπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;

ΛΑ. οὔτος σὺ τολμᾶς πτωχὸς ὦν λέγειν τάδε;

ΔΙ. ὦ Λάμαχ' ἥρωσ ἀλλὰ συγγνώμην ἔχε,
εἰ πτωχὸς ὦν εἶπόν τι κάστωμυλάμην.

ΛΑ. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς; ΔΙ. οὐκ οἶδά πω·
ὑπὸ τοῦ δέους γὰρ τῶν ὄπλων εἰλιγγιῶ. 581
ἀλλ' ἀντιβολῶ σ', ἀπένευγέ μου τὴν μορμόνα.

ΛΑ. ἰδοῦ. ΔΙ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.

ΛΑ. κεῖται. ΔΙ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ
πτερόν.

563. οὐδέ. οὐ τι Bentr. Mein. al.

580. οὐκ οἶδά πω· libri. οὐκ οἶδα. Α. πῶς; Bergk. Müll.

- ΛΑ. τουτὶ πτίλον σοι. ΔΙ. τῆς κεφαλῆς νύν μου
λαβοῦ, 585
ἵν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.
- ΛΑ. οὗτος τί δράσεις; τῷ πτίλω μέλλεις ἐμῆιν;
↓ πτίλον γάρ ἐστίν— ΔΙ. εἶπέ μοι, τίνος ποτε
ὄρνιθός ἐστιν; ἄρα κομπολακύθου;
- ΛΑ. οἴμ' ὡς τεθνήξεις. ΔΙ. μηδαμῶς, ὦ Λάμαχε· 590
οὐ γὰρ κατ' ἰσχύν ἐστιν· εἰ δ' ἰσχυρὸς εἶ,
τί μ' οὐκ ἀπεψίλωσας; εὖοπλος γὰρ εἶ.
- ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;
ΔΙ. ἐγὼ γάρ εἰμι πτωχός; ΛΑ. ἀλλὰ τίς γὰρ εἶ;
ΔΙ. ὅστις; πολίτης χρηστός, οὐ σπουδαρχίδης, 595
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος στρατωνίδης,
σὺ δ' ἐξ ὅτου περ ὁ πόλεμος μισθαρχίδης.
- ΛΑ. ἐχειροτόνησαν γάρ με· ΔΙ. κόκκυγές γε τρεῖς.
ταυτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσαμην,
ὀρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600
νεανίας δ' οἶος σὺ διαδεδρακώτας,
τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς
δραχμάς,
Τισαμενοφαινίππους, Πανουργιππαρχίδας·
ἐτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσιν
Γερητοθεοδώρους, Διομειαλαζόνας, 605
τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.
- ΛΑ. ἐχειροτονήθησαν γάρ. ΔΙ. αἴτιον δὲ τί
ὑμᾶς μὲν ἀεὶ μισθοφορεῖν ἀμηγέπη,
τωνδὲ δὲ μηδέν'; ἐτεόν, ὦ Μαριλάδη,
ἤδη πεπρέσβευκας σὺ πολιοὺς ὢν ἀνὴρ; 610

591. ἐστιν· σοῦστιν Mein. Müll.

601. οἶος σὺ Mein. Dind. al. οἶους σὺ libri. οἶους σὲ Hold.

610. ἀνὴρ Bl. ἐνη R vid. com.

ἀνένευσε· καίτοι γ' ἐστὶ σῶφρων κἀργάτης.
 τί δ' Ἀνθράκυλλος ἢ Εὐφορίδης ἢ Πριυίδης;
 εἶδέν τις ὑμῶν τὰκβάταν' ἢ τοὺς Χαόνας;
 οὐ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,
 οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρῶην ποτέ, 615
 ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας,
 ἅπαντες ἐξίστω παρήνουν οἱ φίλοι.

ΛΑ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;

ΔΙ. οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις 620
 αἰεὶ πολεμήσω καὶ ταράξω πανταχῇ
 καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν.

ΔΙ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις
 ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
 πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχω δὲ μή. 625

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ

ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μετα-
 πείθει

περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀνα-
 παίστοις ἐπίωμεν.

ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδύσ-
 καλος ἡμῶν,

οὐπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός
 ἐστιν·

διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις
 ταχυβούλοις, 630

ὡς κωμῶδει τὴν πόλιν ἡμῶν καὶ τὸν δῆμον
 καθυβρίζει,

ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους μετα-
βούλους.

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ
ποιητής,

παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίσαν ἐξαπα-
τᾶσθαι,

μηδ' ἠδεσθαι θωπευομένους μηδ' εἶναι χαννο-
πολίτας. 635

πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις
ἐξαπατῶντες

πρῶτον μὲν ἰσοτεφάνους ἐκάλουν· κάπειδὴ τοῦτό
τις εἶποι,

εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων
ἐκάθησθε.

εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν
Ἀθήνας,

ἢ ἤυρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν
περιάψας. 640

ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν
γεγένηται,

καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς
δημοκρατοῦνται.

τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ὑμῖν
ἀπάγοντες

ἤξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν
ἄριστον,

ὅστις παρεκιδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ
δίκαια. 645

634. παύσας. πείσας Reisk. Bl.

635. μηδ'...μηδ' (Mein.) Bl. μήθ'...μήτ' vulg.

641. αἴτιος. ἄξιος Bl.

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω
κλέος ἤκει,
ὅτε καὶ βασιλεύς, Λακεδαιμονίων τὴν πρεσβείαν
βασανίζων,
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ
κρατοῦσιν,
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι κακὰ
πολλά·

τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους
γεγενηῆσθαι 650
κὰν τῷ πολέμῳ πολὺ νικήσειν τοῦτον ξύμβουλον
ἔχοντας.

διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προ-
καλοῦνται
καὶ τὴν Ἀἴγιαν ἀπαιτοῦσιν· καὶ τῆς νήσου
μὲν ἐκείνης
οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν
ἀφέλωνται.

ἀλλ' ὑμεῖς τοι μὴ ποτ' ἀφῆθ'· ὡς κωμωδήσει
τὰ δίκαια· 655

φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ'
εὐδαίμονας εἶναι,
οὐ θωπεύων οὐδ' ὑποτείνων μισθοὺς οὐδ' ἐξαπα-
τύλλων,
οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλ-
τιστα διδάσκων.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660
τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον

ξύμμαχον ἔσται, κοῦ μή ποθ' ἰλῶ
περὶ τὴν πόλιν ὧν ὥσπερ ἐκεῖνος
δειλὸς καὶ λακαταπύγων.

στρ. δεῦρο Μοῦσ' ἔλθῃ φλεγυρὰ πυρὸς ἔχουσα μένος
ἔντονος Ἀχαρική, 665
οἶον ἐξ ἀνθρώπων πρινίνων φέψαλος ἀνήλατ'
ἐρεθιζόμενος οὐρία ῥιπίδι,
ἠνίκ' ἂν ἐπανθρακίδες ὧσι παρακείμεναι, 670
οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,
οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἔλθῃ μέλος εὐτονου
ἀγροικότερον
ὡς ἐμὲ λαβοῦσα τὸν δημότην. 675

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει·
οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν
γηροβοσκοῦμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν,
οἵτινες γέροντας ἄνδρας ἐμβαλόντες ἐς γραφὰς
ὑπὸ νεαιίσκων ἐᾶτε καταγελάσθαι ῥητόρων, 680
οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηλημένους,
οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἢ βακτηρία·
τοιθορύζοντες δὲ γήρα τῷ λίθῳ προσέσταμεν,
οὐχ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἠλύγην.
ὁ δὲ νεαίας ἐαυτῷ σπουδάσας ξυνηγορεῖν 685
ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥή-
μασιν·
κατ' ἀνελκύσας ἐρωτᾷ σκανδάληθρ' ἰστὰς ἐπῶν
ἄνδρα Τιθωνὸν σπαράττων καὶ ταραττων καὶ
κυκῶν.
ὁ δ' ὑπὸ γήρωσ μασταρύζει, κατ' ὀφλῶν ἀπέρχεται·

εἶτα λύζει καὶ δακρύνει καὶ λέγει πρὸς τοὺς φίλους
οὐ μ' ἐχρήην σορὸν πρίασθαι τοῦτ' ὀφλῶν ἀπέ-
ρχομαι. 691

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι πολὺν ἄνδρα
περὶ κλεψύδραν, 692

πολλὰ δὴ ξυμποιήσαντα καὶ θερμὸν ἀπομορξά-
μενον ἀνδρῶν ἰδρῶτα δὴ καὶ πολὺν, 693

ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
εἶτα Μαραθῶνι μὲν ὅτ' ἡμεν ἐδιώκομεν·

ἰὺν δ' ὑπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα,
κᾶτα πρὸς ἀλισκόμεθα. 700

πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

τῷ γὰρ εἰκὸς ἄνδρα κυφὸν ἠλίκον Θουκυδίδην
ἐξολέσθαι ξυμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,

τῷδε τῷ Κηφισοδήμῳ τῷ λάλῳ ξυνηγόρῳ; 701
ὅστ' ἐγὼ μὲν ἠλέησα κάπεμορξάμην ἰδὼν

ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,
ὃς μὰ τὴν Δήμητρ', ἐκεῖνος ἠνίκ' ἦν Θουκυδίδης,

οὐδ' ἂν αἰτὴν τὴν Ἀχαιῶν ῥαδίως ἠνέσχετ' ἂν,
ἀλλὰ κατεπάλασε μένταν πρῶτον Εὐάθλους

δέκα, 710

κατεβόησε δ' ἂν κεκραγῶς τοξότας τρισχιλίουσ,
περιετόξευσεν δ' ἂν αἰτοῦ τοῦ πατρὸς τοὺς

ξυγγενεῖς.

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἐᾶθ' ὑπνου λαχεῖν,
ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ἦ

τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 711
τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χῶ Κλεινίου,

κάξελαύνειν χρή τὸ λοιπόν, κὰν φύγη τις ζημιῶν,
τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

ΔΙ. ὄροι μὲν ἀγορᾶς εἰσιν οἶδε τῆς ἐμῆς.
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720
ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις,
ἐφ' ᾧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.
ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
τρεῖς τοὺς λαχόντας τούσδ' ἰμάντας ἐκ Λεπρῶν,
ἐνταῦθα μήτε συκοφάντης εἰσίτω 725
μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνὴρ.
ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην
μέτειμ', ἵνα στήσω φανεράν ἐν τὰγορᾷ.

ΑΝΗΡ ΜΕΓΑΡΕΥΣ. ΚΟΡΑ

ΜΕ. ἀγορὰ 'ν Ἀθάναις χαῖρε Μεγαρεῦσιν φίλα.
ἐπόθουν τυ ναὶ τὸν φίλιον ἄπερ ματέρα. 730
ἀλλ', ᾧ πονηρὰ κώρι' ἀθλίῳ πατρός,
ἄμβατε ποττὰν μᾶδδαν, αἶ χ' εὔρητέ πα.
ἀκούετε δὴ, ποτέχετ' ἐμὴν τὰν γαστέρα·
πότερα πεπρᾶσθαι χρήδδετ' ἢ πεινῆν κακῶς;
ΚΟ. πεπρᾶσθαι πεπρᾶσθαι. 735
ΜΕ. ἐγὼνγα καὐτός φαμι. τίς δ' οὔτως ἄνους
ὅς ὑμέ κα πρίαίτο φανεράν ζαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρως γὰρ ὑμέ σκευάσας φασῶ φέρεν.
περίθεσθε τάσδε τὰς ὄπλὰς τῶν χοιρίων. 740
ὅπως δὲ δοξεῖτ' εἶμεν ἐξ ἀγαθᾶς ὑός·

740. τῶν χοιρίων. τὼς χοιρία Bl. τῶν χοιρίων Mein.

ὡς ναὶ τὸν Ἑρμῶν, αἴπερ ἰξείτ' οἴκαδ' ἄπρατα, πείρασεῖσθε τὰς λιμῶ κακῶς.
 ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία,
 κῆπειτεν ἐς τὸν σάκκον ὧδ' ἐσβαίετε· 745
 ὅπως δὲ γρυλλιξεῖτε καὶ κοῖξετε
 χῆσεῖτε φωνὰν χοιρίων μυστηρικῶν.
 ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὅπα.
 Δικαιοπόλι, ἣ λῆς πρίασθαι χοιρία;

ΔΙ. τί ἀνὴρ Μεγαρικός; ΜΕ. ἀγορασοῦντες ἴκομες.

ΔΙ. πῶς ἔχετε; ΜΕ. διαπεινᾶμες αἰὲ ποττὸ πῦρ. 751

ΔΙ. ἀλλ' ἠδύ τοι νῆ τὸν Δί', ἦν αὐλὸς παρῆ.
 τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν; ΜΕ. οἶα δῆ.
 ὄκα μὲν ἐγὼν τηνώθεν ἐμπορευόμεν,
 ἄνδρες πρόβουλοι τοῦτ' ἔπρασον τῆ πόλι, 755
 ὅπως τάχιστα καὶ κίκιστ' ἀπολοίμεθα.

ΔΙ. αὐτίκ' ἄρ' ἀπηλλάξεσθε πραγμάτων. ΜΕ. σά
 μάν;

ΔΙ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῖτος ὄνιος;

ΜΕ. παρ' ἀμὲ πολυτίματος, ἄπερ τοὶ θεοί. 759

ΔΙ. ἄλας οὖν φέρεις; ΜΕ. οὐχ ὑμῆς αὐτῶν ἄρχετε;

ΔΙ. οὐδὲ σκόροδα; ΜΕ. ποῖα σκόροδ'; ὑμῆς τῶν αἰεί,
 ὄκκ' ἐσβάλητε, τῶς ἀρουραῖοι μῦες
 πάσσακι τὰς ἀγλιθας ἐξορύσσετε.

ΔΙ. τί δαὶ φέρεις; ΜΕ. χοίρους ἐγώνυγα μυστικάς.

ΔΙ. καλῶς λέγεις· ἐπίδειξον. ΜΕ. ἀλλὰ μὰν καλάι.
 ἄντεινον αἰ λῆς· ὡς παχεῖα καὶ καλά. 766

ΔΙ. τουτὶ τί ἦν τὸ πρᾶγμα; ΜΕ. χοῖρος ναὶ Δία.

ΔΙ. τί λέγεις σύ; ποδαπὴ χοῖρος ἦδε; ΜΕ. Με-
 γαρικά.

743. ἄπρατα. τὰ πρᾶ(ῶ)τα libri.

759. παρ' ἀμὲ libri. παρ' ἀμὲ Elms.

- ἢ οὐ χοῖρός ἐσθ' ἄδ'; ΔΙ. οὐκ ἔμοιγε φαίνεται.
 ΜΕ. οὐ δεινά; θᾶσθε τῶδε τὰς ἀπιστίας· 770
 οὐ φατι τάνδε χοῖρον εἶμεν. ἀλλὰ μάν,
 αἰ λῆς, περιίδου μοι περὶ θυμιτιδᾶν ἀλῶν,
 αἰ μή ᾽στιν οὗτος χοῖρος Ἑλλάνων νόμῳ.
 ἢ λῆς ἀκούσαι φθεγγομένης; ΔΙ. νῆ τοὺς θεοὺς
 ἔγωγε. ΜΕ. φώνει δὴ τὸ ταχέως, χοιρίον.
 οὐ χρῆσθα; σιγῆς, ὦ κάκιστ' ἀπολουμένα;
 πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδιν.
 ΚΟ. κοῦ κοῦ. 780
 ΜΕ. αὐτὰ ᾽στὶ χοῖρος; ΔΙ. νῦν γε χοῖρος φαίνεται.
 ΜΕ. ἀλλ' αἰ τράφεν λῆς, ἄδε τοι χοῖρος καλά.
 ΔΙ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;
 ΜΕ. ναὶ τὸν Ποτειδᾶ καὶ κ' ἄνις γὰ τῶ πατρός.
 ΔΙ. τί δ' ἐσθίει μάλιστα; ΜΕ. πάνθ' ἅ κα διδῶς.
 αὐτὸς δ' ἐρώτη. ΔΙ. χοῖρε χοῖρε. ΚΟ. κοῦ κοῦ. 801
 ΔΙ. τί δαί; φιβάλεως ἰσχάδας; ΚΟ. κοῦ κοῦ.
 ΔΙ. τί δαί σύ; τρώγοις ἄν; ΚΟ. κοῦ, κοῦ, κοῦ.
 ΔΙ. ὡς ὄξυν πρὸς τὰς ἰσχάδας κεκράγατε.
 ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων 805
 τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,
 οἶον ῥοθιάζουσ', ὦ πολυτίμηθ' Ἑράκλεις.
 ποδαπὰ τὰ χοιρί'; ὡς Τραγασαῖα φαίνεται.
 ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας.
 ΜΕ. ἐγὼν γὰρ αὐτᾶν τάνδε μίαν ἀνειλόμαν. 810
 ΔΙ. νῆ τὸν Δί' ἀστείω γε τὸ βοσκήματε·
 πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.
 ΜΕ. τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος,

- τὸ δ' ἄτερον, αἰ λῆς, χοῖνικος μόνας ἰλῶν.
 ΔΙ. ὠνήσομαι σοι· περίμεν' αὐτοῦ. ΜΕ. ταῦτα δὴ.
 Ἐρμᾶ ἔμπολαῖε, τὰν γυναικα τὰν ἐμὰν 816
 οὔτω μ' ἀποδόσθαι τὰν τ' ἐμωυτῶ ματέρα.

ΣΥΚΟΦΑΝΤΗΣ

- ὦνθρωπε ποδαπός; ΜΕ. χοιροπόλας Μεγαρικός.
 ΣΥ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ
 πολέμια καὶ σέ. ΜΕ. τοῦτ' ἐκεῖν', ἴκει πάλιν
 ὄθενπερ ἀρχὰ τῶν κακῶν ἀμὲν ἔφν. 821
 ΣΥ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκου;
 ΜΕ. Δικαιόπολι Δικαιόπολι, φαντάδδομαι.
 ΔΙ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; ἀγορανόμοι,
 τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε; 825
 τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;
 ΣΥ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙ. κλάων γε σύ,
 εἰ μὴ ἔτερωσε συκοφαντήσεις τρέχων.
 ΜΕ. οἶον τὸ κακὸν ἐν ταῖς Ἀθήναις τοῦτ' ἐνι.
 ΔΙ. θάρρει Μεγαρική· ἀλλ' ἦς τὰ χοιρίδι' ἀπέδου 830
 τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἴλας,
 καὶ χαῖρε πόλλ'. ΜΕ. ἀλλ' ἀμὲν οὐκ ἐπιχώριον.
 ΔΙ. πολυπραγμοσύνη νυν ἐς κεφαλὴν τράποιτ' ἐμοί.
 ΜΕ. ὦ χοιρίδια, πειρήσθε κἄνις τῶ πατρὸς
 παίειν ἐφ' ἀλλὶ τὰν μᾶδδαι, αἴκα τις διδῶ. 835

ΧΟΡΟΣ

εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἷ προβαίνει
 τὸ πρᾶγμα τοῦ βουλευματος; καρπώσεται γὰρ
 ἀνήρ
 ἐν τὰγορᾷ καθήμενος·
 κἄν εἰσὶν τις Κτησίας

ἢ συκοφάντης ἄλλος, οἰ- 840
 μώζων καθεδεῖται·
 οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·
 οὐδ' ὥστιεῖ Κλεωνύμφ·
 χλαῖναν δ' ἔχων φανήν δίει, 845
 κού ξυντυχῶν σ' Ὑπέρβολος
 δικῶν ἀναπλήσει·
 οὐδ' ἐντυχῶν ἐν τὰγορᾷ πρόσεισί σοι βαδίζων
 Κρατῖνος αὖ κεκαρμένος μοιχὸν μιᾷ μαχαίρα,
 ὁ περιπόνηρος Ἀρτέμων, 850
 ὁ ταχὺς ἄγαν τὴν μουσικὴν,
 ὄζων κακὸν τῶν μασχαλῶν
 πατρὸς Τραγασαίου·
 οὐδ' αὐθις αὐ σε σκώψεται Παύσων ὁ παμπόνηρος,
 Λυσίστρατός τ' ἐν τὰγορᾷ, Χολαργέων ὄνειδος,
 ὁ περιалуργὸς τοῖς κακοῖς, 856
 ῥιγῶν τε καὶ πεινῶν ἀεὶ
 πλεῖν ἢ τριάκονθ' ἡμέρας
 τοῦ μηνὸς ἐκάστου.

ΑΝΗΡ ΒΟΙΩΤΟΣ. ΔΙΚΑΙΟΠΟΙΙΣ. ΧΟΡΟΣ

ΒΟ. ἴττω Ἑρακλῆς, ἔκαμόν γα τὰν τύλαν κακῶς. 860
 κατάθου τὴ τὰν γλάχων' ἀτρέμας, Ἴσμηνία·
 ἕμεις δ', ὅσοι Θείβαθεν ἀλληταὶ πάρα,
 τοῖς ὀστίνοις φυσῆτε τὸν πρῶκτὸν κυνός.
 ΔΙ. παῦ' ἐς κόρακας. οἱ σφήκες οὐκ ἀπὸ τῶν θυρῶν;
 πόθεν προσέπτονθ' οἱ κακῶς ἀπολούμενοι 865
 ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαῦλιοι;

848. βαδίζων. κακίζων Mein.

849. αὐ Elms. ἀεὶ libri. ἀποκεκαρμένος Mein.

865. προσέπτονθ'. προσέπτανθ' R.

- ΒΟ. νεὶ τὸν Ἰόλαον ἐπιχαρίττως γ', ὦ ξένε·
 Θείβαθε γὰρ φυσᾶντες ἐξόπισθέ μου
 τᾶνθεια τᾶς γλάχωνος ἀπέκιξαν χαμαί.
 ἀλλ' αἴ τι βούλει πρίασο τῶν ἐγὼ φέρω 870
 τῶν ὀρταλίχων ἢ τῶν τετραπτερυλλίδων.
- ΔΙ. ὦ χαῖρε κολλικοφάγε Βοιωτίδιον.
 τί φέρεις; ΒΟ. ὅσ' ἐστὶν ἀγαθὸ Βοιωτοῖς ἀπλῶς,
 ὀρίγανον γλάχω ψιάθως θρυαλλίδας
 νύσσας κολοιῶς ἀτταγᾶς φαλαρίδας 875
 τροχίλως κολύμβως. ΔΙ. ὡσπερὶ χειμῶν ἄρα
 ὀρμηθίας ἐς τὴν ἀγορὰν ἐλήλυθας.
- ΒΟ. καὶ μὲν φέρω χᾶνας λαγῶς ἀλώπεκας
 σκάλοπας ἐχίνως αἰελούρως πικτίδας
 ἰκτίδας ἐνύδριας ἐγχείλιας Κωπαΐδας. 880
- ΔΙ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
 δός μοι προσειπεῖν, εἰ φέρεις τὰς ἐγχείλεις.
- ΒΟ. πρέσβειρα πεντήκοντα Κωπᾶδων κορᾶν,
 ἔκβαθι τῷδε κήπιχάριτται τῷ ξένῳ.
- ΔΙ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885
 ἦλθες ποθεινὴ μὲν τρυγωδικοῖς χοροῖς,
 φίλη δὲ Μορύχῳ. δμῶες ἐξενέγκατε
 τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.
 σκέψασθε παῖδες τὴν ἀρίστην ἐγχελυν,
 ἤκουσαν ἕκτω μόλις ἔτει ποθουμένην· 890
 προσείπατ' αὐτὴν ὦ τέκν'· ἄνθρακας δ' ἐγὼ
 ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.
 ἀλλ' ἔσφερ' αὐτήν· μηδὲ γὰρ θανῶν ποτε
 σοῦ χωρὶς εἶην ἐντετευτλιωμένης.
- ΒΟ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται; 895

884. τῷδε vulg. vid. com.

894. ἐντετευλιωμένης Bl. Müll. ἐντετευλανωμένης vulg.

- ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί·
ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων λέγε.
- ΒΟ. ἰώνγα ταῦτα πάντα. ΔΙ. φέρε πόσου λέγεις;
ἢ φορτί' ἕτερ' ἐνθένδ' ἐκεῖσ' ἄξεις; ΒΟ. ἰώνγ',
ὅ τι γ' ἔντ' Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή. 900
- ΔΙ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον. ΒΟ. ἀφύας ἢ κέραμον; ἀλλ' ἔντ' ἐκεῖ.
ἀλλ' ὅ τι παρ' ἀμῶν μή 'στι, τᾶδε δ' αὖ πολὺ.
- ΔΙ. ἐγὼδα τοίνυν· συκοφάντην ἕξαγε
ὥσπερ κέραμον ἐνδησάμενος. ΒΟ. νεὶ τῷ θιῷ 905
λάβοιμι μέντ' ἀν κέρδος ἀγαθὸν καὶ πολὺ,
ἱπερ πίθακον ἀλιτρίας πολλᾶς πλέων.
- ΔΙ. καὶ μὴν ὀδὶ Νίκαρχος ἔρχεται φανῶν.
- ΒΟ. μικκός γα μᾶκος οὔτος. ΔΙ. ἀλλ' ἅπαν κακόν.

ΝΙΚΑΡΧΟΣ

- ταυτὶ τίνος τὰ φορτί' ἐστί; ΒΟ. τῷδ' ἐμὰ 910
Θείβαθεν, ἴττω Δεύς. ΝΙ. ἐγὼ τοίνυν ὀδὶ
φαίνω πολέμια ταῦτα. ΒΟ. τί δὲ κακὸν παθῶν
ὄρναπετίοισι πόλεμον ἦρα καὶ μάχαν;
- ΝΙ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟ. τί ἀδικείμενος;
- ΝΙ. ἐγὼ φράσω σοι τῶν περιστώτων χάριν. 915
ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδα.
- ΔΙ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;
- ΝΙ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.
- ΔΙ. νεώριον θρυαλλίς; οἴμοι· τίνι τρόπῳ;
- ΝΙ. ἐνθεῖς ἂν ἐς τίφην ἀνήρ Βοιώτιος 920
ἄψας ἂν ἐσπέμψειεν ἐς τὸ νεώριον
δι' ὑδρορροᾶς, βορέαν ἐπιτηρήσας μέγαν.

899. ἰώνγ' Bl. ἰώ Elms. Müll. ἄξεις ἰών; vulg.

914. ἀδικείμενος Elms. ἀδικειμένος vulg.

- κεῖπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ
σελαγοῖντ' ἄν. ΔΙ. αἰ νῆς, ᾧ κάκιστ' ἀπολούμενε,
σελαγοῖντ' ἄν ὑπὸ τίφης τε καὶ θρυαλλίδος; 925
- ΝΙ. μαρτύρομαι. ΔΙ. ξυλλάμβαν' αὐτοῦ τὸ στόμα·
δός μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρω.
ὥσπερ κέραμον, ἵνα μὴ καταγῆ φορούμενος.
- ΧΟ. ἐνδήσον, ᾧ βέλτιστε, τῷ
ξένῳ καλῶς τὴν ἐμπολὴν 930
οὕτως ὅπως
ἄν μὴ φέρων κατάξῃ.
- ΔΙ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ
τοὶ καὶ ψοφεῖ λάλον τι καὶ
πυροραγὲς
κἄλλως θεοῖσιν ἐχθρόν.
- ΧΟ. τί χρήσεται ποτ' αὐτῷ; 935
- ΔΙ. πάγχρηστον ἄγγος ἔσται,
κρατῆρ κακῶν, τριπτῆρ δικῶν,
φαίνειν ὑπευθύνους λυχνου-
χος καὶ κύλιξ
τὰ πράγματ' ἐγκυκᾶσθαι.
- ΧΟ. πῶς δ' ἄν πεποιθοῖη τις ἀγ- 940
γείῳ τοιούτῳ χρώμενος
κατ' οἰκίαν
τοσούνδ' ἀεὶ ψοφοῦντι;
- ΔΙ. ἰσχυρόν ἐστιν ὄγαθ', ὥστ'
οὐκ ἄν καταγείη ποτ', εἴ-
περ ἐκ ποδῶν 945

924. αἰ νῆς Γ. αἰ νηῖς V. αἰ νῆες R. vid. com.

927. ἐνδήσας φέρω. ἐνδήσω φέρειν Elms. φέρων Bl.

932. ἄν μὴ...κατάξῃ. μὴ καὶ...κατάξει Elms. Bl.

944. καταγείη vulg. vid. com.

κατωκάρα κρέμαιτο.

ΧΟ. ἤδη καλῶς ἔχει σοι.

ΒΟ. μέλλω γέ τοι θερίδδεν.

ΧΟ. ἀλλ', ὦ ξένων βέλτιστε, νῦν

→ θέριζε καὶ (τοῦτον λαβὼν)

πρόσβαλλ' ὅποι βούλει φέρων

950

πρὸς πάντα συκοφάντην.

ΔΙ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.

αἴρου λαβὼν τὸν κέραμον, ὦ Βοιώτιε.

ΒΟ. ὑπόκυπτε τὰν τύλαν ἰών, Ἰσμήνιχε,

ΔΙ. χῶπῳ κατοίσεις αὐτὸν εὐλαβούμενος.

955

πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως·

κὰν τοῦτο κερδάνης ἄγων τὸ φορτίον,

εὐδαιμονήσεις συκοφαντῶν γ' οὔνεκα.

ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ

Δικαιοῖπολι. ΔΙ. τί ἔστι; τί με βωστρεῖς;

ΘΕ. ὅ τι;

ἐκέλευε Λάμαχός σε ταυτησὶ δραχμῆς

960

ἐς τοὺς Χόας αὐτῷ μεταδοῦναι τῶν κίχλῶν,

τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγχειλν.

ΔΙ. ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχειλν;

ΘΕ. ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα

πάλλει κραδαίνων τρεῖς κατασκίους λόφους.

965

ΔΙ. οὐκ ἂν μὰ Δί', εἰ δοίη γέ μοι τὴν ἀσπίδα·

ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·

ἦν δ' ἀπολιγαίνη, τοὺς ἀγορανόμους καλῶ.

948. γέ τοι θερ. γε συνθερίδδεν vulg.

949. τοῦτον λαβὼν. om. Hold. Müll.

955. κατοίσεις. μάλ' οἴσεις (cum εὐλ.) Hold.

ἐγὼ δ' ἔμαυτῷ τόδε λαβὼν τὸ φορτίου
εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων. 970

ΧΟΡΟΣ

εἶδες ᾧ εἶδες, ᾧ πᾶσα πόλι, τὸν φρόνιμον ἄνδρα,
τὸν ὑπέρσοφον, στρ.

οἷ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμ-
πολᾶν,

ὧν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει
χλιαρὰ κατεσθείεν. 975

αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.

οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,
οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἄσεται 980

ξυγκατακλινεῖς, ὅτι παροινικὸς ἀνὴρ ἔφυ,
ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμίας

εἰργάσατο πάντα κακά, κἀνέτρεπε κἀξέχει
κἀμάχετο, καὶ προσέτι πολλὰ προκαλουμένον,

πίνε κατάκεισο λαβὲ τήνδε φιλοτησίαν, 985

τὰς χάρακας ἦπτε πολὺ μᾶλλον ἔτι τῷ πυρί,
ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων.

οὐτοσὶ δ' ἐπτέρωταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ
μεγάλα δὴ φρονεῖ, ἀντ.

τοῦ βίου δ' ἐξέβαλε δεῖγμα τάδε τὰ πτερὰ πρὸ
τῶν θυρῶν.

ᾧ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φιλαῖς ξύν-
τροφε Διαλλαγῇ,

ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες. 990

πῶς ἂν ἐμὲ καὶ σέ τις Ἔρωσ ξυναγάγοι λαβὼν,
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων;

ἢ πάνυ γερόντιον ἴσως νενόμικας με σύ;
 ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·
 πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν,
 εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων, 996
 καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὁ γέρων ὀδί,
 καὶ περὶ τὸ χωρίον ἐλαῖδας ἅπαν ἐν κύκλῳ,
 ὥστ' ἀλείφεσθαί σ' ἀπ' αὐτῶν καμὲ ταῖς νουμη-
 νιαῖς.

ΚΗΡΥΞ. ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ

- ΚΗ. ἀκούετε λεῶ· κατὰ τὰ πάτρια τοὺς χάσας 1000
 πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπίῃ
 πρῶτιστος, ἄσκον Κτησιφῶντος λήψεται.
- ΔΙ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἤκούσατε;
 τί δρᾶτε; τοῦ κήρυκος οὐκ ἀκούετε;
 ἀναβράττετ' ἐξοπτᾶτε τρέπετ' ἀφέλκετε 1005
 τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε.
 φέρε τοὺς ὀβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.
- ΧΟ. ζηλῶ σε τῆς εὐβουλίας, στρ.
 μᾶλλον δὲ τῆς εὐωχίας
 ἄνθρωπε τῆς παρουσίας. 1010
- ΔΙ. τί δῆτ' ἐπειδὴν τὰς κίχλας ὀπτωμένας ἴδητε;
- ΧΟ. οἶμαί σε καὶ τοῦτ' εὖ λέγειν. ΔΙ. τὸ πῦρ ὑπο-
 σκάλευε.
- ΧΟ. ἤκουσας ὡς μαγειρικῶς 1015
 κομφῶς τε καὶ δειπνητικῶς
 αὐτῷ διακονεῖται;

997. ὄρχον P Mein. Müll. Rib. κλάδον R al. κάδον Γ. ὄρχον
 Elms. Dind. ὄζον Bergk.

ΓΕΩΡΓΟΣ

- οἴμοι τάλας. ΔΙ. ὦ Ἥράκλεις τίς οὔτοσί;
 ΓΕ. ἀνὴρ κακοδαίμων. ΔΙ. κατὰ σεαυτὸν ἴνυ τρέπου.
 ΓΕ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνῳ, 1020
 μέτρησον εἰρήνης τί μοι, κἂν πέντ' ἔτη.
 ΔΙ. τί δ' ἔπαθες; ΓΕ. ἐπετρίβην ἀπολέσας τῷ βόε.
 ΔΙ. πόθεν; ΓΕ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιωτῖοι.
 ΔΙ. ὦ τρισκακόδαιμον, εἶτα λευκὸν ἀμπέχει;
 ΓΕ. καὶ ταῦτα μέντοι νῆ Δί' ὥπερ μ' ἐτρεφέτην 1025
 ἐν πᾶσι βολίτοις. ΔΙ. εἶτα νυνὶ τοῦ δέει;
 ΓΕ. ἀπόλωλα τῷφθαλμῷ δακρῦων τῷ βόε.
 ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου,
 ὑπάλειψον εἰρήνη με τῷφθαλμῷ ταχύ.
 ΔΙ. ἀλλ' ὦ πονήρ' οὐ δημοσιεύων τυγχάνω. 1030
 ΓΕ. ἴθ' ἀντιβολῶ σ', ἦν πως κομίσωμαι τῷ βόε.
 ΔΙ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιπτάλου.
 ΓΕ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἕνα
 ἐς τὸν καλαμίσκον ἐνστάλαξον τουτονί.
 ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιῶν οἴμωζέ ποι.
 ΓΕ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳν. 1036
 ΧΟ. ἀνὴρ ἐνηύρηκέν τι ταῖς ἀντ.
 σπονδαῖσιν ἠδύ, κούκ ἔοικεν
 οὐδενὶ μεταδώσειν.
 ΔΙ. κατάχει σὺ τῆς χορδῆς τὸ μέλι· τὰς σηπίας
 στάθευε.
 ΧΟ. ἤκουσας ὀρθιασμάτων; ΔΙ. ὀπτᾶτε τὰ γχέλεια.
 ΧΟ. ἀποκτενεῖς λιμῶ ἄμὲ καὶ
 τοὺς γείτονας κνίσῃ τε καὶ 1045
 φωνῇ τοιαῦτα λάσκων.
 ΔΙ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡΑΝΥΜΦΟΣ

- Δικαιοπόλι Δικαιοπόλι. ΔΙ. τίς οὔτοσί;
- ΠΑ. ἔπεμφέ τίς σοι νυμφίος ταυτὶ κρέα
ἐκ τῶν γάμων. ΔΙ. καλῶς γε ποιῶν, ὅστις ἦν. 1050
- ΠΑ. ἐκέλευε δ' ἐγχείαι σε τῶν κρεῶν χάριν
ἐς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.
- ΔΙ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου,
ὡς οὐκ ἂν ἐγχείαιμι χιλιῶν δραχμῶν. 1055
ἀλλ' αὐτὴ τίς ἔστιν; ΠΑ. ἡ νυμφεύτρια
δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.
- ΔΙ. φέρε δὴ τί σὺ λέγεις; ὡς γελοῖον ᾧ θεοὶ
τὸ δέημα τῆς νύμφης ὃ δεῖταιί μου σφόδρα.
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ, 1061
ὅτι ἡ γυνὴ ἔστι τοῦ πολέμου τ' οὐκ ἀξία.
ὑπεχ' ὥδε δεῦρο τοῦξάλειπτρον, ᾧ γύναί.
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,
ἵν' οἶνον ἐγχείω λαβὼν ἐς τοὺς χόας.
- ΧΟ. καὶ μὴν ὀδὶ τίς τὰς ὀφρῦς ἀνεσπακῶς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπέιγεται. 1070

ΚΗΡΥΞ

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΑΜΑΧΟΣ

- τίς ἀμφὶ χαλκοφάλαρα δῶματα κτυπεῖ;
- ΚΗ. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·
κάπειτα τηρεῖν νιφόμενον τὰς ἐσβολάς. 1075
ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρον αὐτοῖσί τις
ἠγγειλε ληστὰς ἐμβαλεῖν βοιωτίους.

1062. ἀξία vulg. αἰτία Müll. al.

- ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.
οὐ δεινὰ μὴ ἔξειναί με μηδ' ἑορτάσαι;
- ΔΙ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080
- ΛΑ. οἴμοι κακοδαίμων, καταγελαῖς ἤδη σύ μου;
- ΔΙ. βούλει μάχεσθαι Γηρυόνη τετραπτίλω;
- ΛΑ. αἰαῖ,
οἶαν ὁ κήρυξ ἀγγελίαν ἠγγειλέ μοι.
- ΔΙ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;
- ΚΗ. Δικαιοπόλι. ΔΙ. τί ἔστιν; ΚΗ. ἐπὶ δεῖπνον
ταχὺ 1085
- βάδιζε τὴν κίστην λαβὼν καὶ τὸν χόα.
ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.
ἄλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.
τὰ δ' ἄλλα πάντ' ἔστιν παρεσκευασμένα,
κλῖναι τράπεζαι προσκεφάλαια στρώματα 1090
στέφανοι μύρον τραγήμαθ', αὐλητρὶς πάρα, ἄ
ἄμυλοι πλακοῦντες σησαμοῦντες ἴτρια,
ὄρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλάι. —
ἄλλ' ὡς τάχιστα σπεῦδε. ΛΑ. κακοδαίμων ἐγώ.
- ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα. 1095
ξύγκληε, καὶ δεῖπνόν τις ἐνσκευαζέτω.
- ΛΑ. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.
- ΔΙ. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.
- ΛΑ. ἴλας θυμίτας οἶσε, παῖ, καὶ κρόμμυα.
- ΔΙ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι. 1100
- ΛΑ. θρίον ταρίχους οἶσε δεῦρο, παῖ. σᾶπρου.
- ΔΙ. κάμοι σὺ δημοῦ θρίον· ὀπτήσω δ' ἐκεῖ.
- ΛΑ. ἔνεγκε δεῦρο τὼ πτερῶ τὼ ἕκ τοῦ κρίνου.
- ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.
- ΛΑ. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν. 1105
- ΔΙ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας·

- ΛΑ. τὸ λοφεῖον ἐξένευκε τῶν τριῶν λόφων.
 ΔΙ. κάμοι λεκάνιον τῶν λαγῶν δὸς κρεῶν.
 ΛΑ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατέφυγον.
 ΔΙ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι. 1110
 ΛΑ. ὦνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.
 ΔΙ. ὦνθρωπε, βούλει μὴ βλέπειν ἐς τὰς κίχλας;
 ΛΑ. ὦνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;
 ΔΙ. οὐκ, ἀλλ' ἐγὼ χῶ παῖς ἐρίζομεν πάλαι.
 βούλει περιδόσθαι κάπιτρέψαι Λαμίχῳ, 1115
 πότερον ἀκρίδες ἢδιόν ἐστιν ἢ κίχλαι;
 ΛΑ. οἴμ' ὡς ὑβρίζεις. ΔΙ. τὰς ἀκρίδας κρίνει πολύ.
 ΛΑ. παῖ παῖ, καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.
 ΔΙ. παῖ παῖ, σὺ δ' ἀφελών δεῦρο τὴν χορδὴν φέρε.
 ΛΑ. φέρε τοῦ δόρατος ἀφελκύσωμαι τοῦλυτρον· 1120
 ἔχ', ἀντέχου, παῖ. ΔΙ. καὶ σὺ, παῖ, τοῦδ' ἀντέχου.
 ΛΑ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.
 ΔΙ. καὶ τῆς ἐμῆς ^{χλοσίου} τοὺς κριβανίτας ἔκφερε.
 ΛΑ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.
 ΔΙ. κάμοι πλακοῦντος τυρόνωτον δὸς κύκλον. 1125
 ΛΑ. ταῦτ' οὐ κατάγελῶς ἐστὶν ἀνθρώποις πλατύς;
 ΔΙ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκὺς;
 ΛΑ. κατὰχει σὺ, παῖ, τοῦλαιον. ἐν τῷ χαλκίῳ
 ἐνορῶ γέροντα δειλίας φευξοῦμενον.
 ΔΙ. κατὰχει σὺ τὸ μέλι. κἀνθάδ' εὐδηλος γέρων 1130
 κλάειν κελεύων Λάμαχον τὸν Γοργάσου.
 ΛΑ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.
 ΔΙ. ἔξαιρε, παῖ, θώρακα κάμοι τὸν χόα.
 ΛΑ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.
 ΔΙ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι. 1135

1125. τυρόνωτον libri. γυρόνωτον (Plut.) Mein. Hold.

1130. εὐδηλος libri. ἐνδηλος Mein. Hold.

- ΛΑ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.
 ΔΙ. τὸ δεῖπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.
 ΛΑ. ἐγὼ δ' ἔμαυτῶ τὸν γύλιον οἴσω λαβών.
 ΔΙ. ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι.
 ΛΑ. τὴν ἀσπίδ' αἶρου καὶ βιάδιζ' ὦ παῖ, λαβών. 1140
 νίφει. βαβαιάξ· χειμέρια τὰ πράγματα.
 ΔΙ. αἶρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.

ΧΟΡΟΣ

ἴτε δὴ χαίροντες ἐπὶ στρατιάν.
 ὡς ἀνομοίαν ἔρχεσθον ὁδόν·
 τῷ μὲν πίνειν στεφανωσαμένω, 1145
 σοὶ δὲ ῥιγῶν καὶ προφυλάττειν.
 Ἄντίμαχον τὸν Ψακάδος τὸν μέλεον τῶν μελέων
 ποιητήν, στρ.
 ὡς μὲν ἀπλῶ λόγῳ, κακῶς ἐξολέσειεν ὁ Ζεὺς· 1151
 ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπέλυσ'
 ἄδειπνον.
 ὄν ἔτ' ἐπίδοιμι τευθίδος
 δεόμενον, ἢ δ' ὠπτημένη
 σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη
 ὀκέλλοι· κἄτα μέλλοντος λαβεῖν αὐτοῦ κύων
 ἀρπάσασα φεύγοι. 1160
 τοῦτο μὲν αὐτῷ κακὸν ἔν· κἄθ' ἕτερον νυκτερινὸν
 γένοιτο. ἀντ.
 ἠπιαλῶν γὰρ οἴκαδ' ἐξ Ἰππασίας βαδίζων,
 εἶτα κατάξειέ τις αὐτοῦ μεθύων τὴν κεφαλὴν
 Ὀρέστης
 μαινόμενος· ὁ δὲ λίθον λαβεῖν

βουλόμενος ἐν σκότῳ λάβοι
 τῇ χειρὶ πέλεθον· 1170
 ἐπάξειεν δ' ἔχων τὸν μάρμαρον, κᾶπειθ' ἄμαρ-
 τῶν βάλῃ Κρατῖνον.

ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ. ΛΑΜΑΧΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ.
 ΧΟΡΟΣ

- ΘΕ. ὦ δμῶες οὐ κατ' οἶκόν ἐστε Λαμάχου,
 ὕδωρ ὕδωρ ἐν χυτρίδιῳ θερμαίνετε· 1175
 ὀθόνια, κηρωτὴν παρασκευάζετε,
 ἔρι' οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρόν.
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,
 καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισεν,
 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθου πεσῶν, 1180
 καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.
 πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν
 πρὸς ταῖς πέτραισι, δεινὸν ἐξηγῆδα μέλος.
 ὦ κλεινὸν ὄμμα νῦν πανύστατόν σ' ἰδὼν
 λείπω φάος τόδ', οὐκέτ' οὐδέν εἰμ' ἐγώ. 1185
 τοσαῦτα λέξας εἰς ὑδρορρόαν πεσῶν
 ἀνίσταται τε καὶ ξυναντᾶ δραπεταῖς
 ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.
 ὀδὶ δὲ καὐτός· ἀλλ' ἀνοιγε τὴν θύραν.
- ΛΑ. ἀτταταῖ ἀτταταῖ 1190
 στυγερά τάδε γε κρυερά πάθεα.
 τάλας ἐγὼ
 διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.
 ἐκεῖνο δ' αἰακτὸν ἂν γένοιτο, 1195
 Δικαιόπολις εἴ μ' ἴδοι τετρωμένον
 κᾶτ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν.

- ΔΙ. ἀτταταῖ ἀτταταῖ
 φιλήσατόν με μαλθακῶς, ὦ χρυσίω, 1200
- ΛΑ. ὦ συμφορὰ τίλαινα τῶν ἐμῶν κακῶν.
- ΔΙ. τὸν γὰρ χόα πρῶτος ἐκπέπωκα.
- ΛΑ. ἰὼ ἰὼ τραυμάτων ἐπωδύνων.
- ΔΙ. ἰὴ ἰὴ χαῖρε, Λαμαχίππιον.
- ΛΑ. στυγερὸς ἐγώ. ΔΙ. τί με σὺ κυνεῖς;
- ΛΑ. μογερὸς ἐγώ. ΔΙ. τί με σὺ δάκνεις;
- ΛΑ. τάλας ἐγὼ ξυμβολῆς βαρείας. 1210
- ΔΙ. τοῖς Χουσι τίς ξυμβολὰς σ' ἔπραττεν; ~
- ΛΑ. ἰὼ ἰὼ παιὰν ἰὼ παιὰν ἰώ.
- ΔΙ. ἀλλ' οὐχὶ νυνὶ τήμερον παιῶνια.
- ΛΑ. θύραξέ μ' ἐξενέγκατ' ἐς τοῦ Πιπτάλου
 παιωνίαισι χερσίν.
- ΔΙ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ 'στιν ὁ βασιλεὺς;
 ἀπόδοτέ μοι τὸν ἀσκόν. 1225
- ΛΑ. λόγχη τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτά.
- ΔΙ. ὀράτε τουτονὶ κενόν. τήνελλα καλλίνικος.
- ΧΟ. τήνελλα δῆτ', εἶπερ καλεῖς γ', ὦ πρέσβυ, καλλι-
 νικος.
- ΔΙ. καὶ πρὸς γ' ἄκρατον ἐγγέας ἄμυστιν ἐξέλαφα.
- ΧΟ. τήνελλά νυν ὦ γεννάδα· χῶρει λαβὼν τὸν ἀσκόν.
- ΔΙ. ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος. 1231
- ΧΟ. ἀλλ' ἐψόμεσθα σὴν χάριν
 τήνελλα καλλίνικον ἄδοντες σὲ καὶ τὸν ἀσκόν.

NOTES ON THE ARGUMENTS

I

15. ἐπιφερομένων—see 557 sq., where part of the chorus assail Lamachus, who is defended and protected by the others.

17. διεκκυσμοῦ—‘quarrel, dispute.’ κατενεχθείς—‘overborne,’ or ‘carried away’: Blaydes suggests κατέλεγχθείς, ‘convinced.’

18. πρὸς τοὺς δικαστάς—‘aut δικαστάς et κριτάς confudit grammaticus, aut θεατάς vel ἀκροατάς scripsit’ (Elms.).

22. γόνον—‘stock, produce’: γόμον, ‘load,’ is suggested by Blaydes.

32. κακῶς ἀπαλλάττων—‘coming off badly’: Aesch. *Ag.* 1289, οὕτως ἀπαλλάσσουσιν.

33. ἀναλύων—does this mean ‘coming home,’ as in Luc. xii. 36? Blaydes suggests μεθύων.

τὸ δὲ δράμα κ.τ.λ.—similar commendations are given in the Arguments of other plays; e.g. the *Knights*, τὸ δὲ δράμα τῶν ἄγαν καλῶς πεποιημένων: the *Frogs*, τὸ δὲ δράμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων.

35. ἐπὶ Εὐθύδημου ἄρχοντος—the manuscripts have ἐπ’ Εὐθυμένους, an obvious error derived from line 67. Another reading is Εὐθύνου.

II

7-10. αὐτὸ τὸ ψήφισμα...κακῶν—these lines are not in R and are bracketed by many editors. As they stand they are hardly intelligible. οὐκ τῶν Λακῶνων seems to be the subject, but it can scarcely bear the sense of ‘the Laconian champion.’ With Bergk’s conjecture κοῦ τὸν Λάκωνα we get a sort of sense as follows: ‘He (the poet) declares that the Megarian decree alone and Pericles, not the Laconians, have caused this state of things, and that a truce (will be) deliverance from the present troubles.’

NOTES

Prologue, lines 1—203

The scene represents the Pnyx on the morning of the regular assembly. Dicaeopolis, an Athenian countryman, has arrived early at the place of meeting; but there is no one present, even the officials are behind their time. So Dicaeopolis begins to grumble to himself about his wrongs and troubles, and the general indifference to the interests of the state.

1. ὄσα...βαϊά—cognate or adverbial accusative: cf. Thuc. iii. 40, 3, βραχέα ἠσθεῖσα: so πολλά χαίρειν (200), and similar instances in these opening lines. For δέδηγμαι cf. *Vesp.* 374, δακύν τὴν καρδίαν: *Nub.* 1369, τὸν θυμὸν δακύν: see 325. Here the passive takes also the accusative of relation καρδίαν, as ἠέφρανθη takes κέαρ in line 5.

2. βαϊά—a good poetical word, not found in Homer or in classical prose. τέτταρα—‘some (three or) four’: so ‘quattro’ or ‘due’ in modern Italian and ‘dos’ in Spanish of an indefinitely small number (C).

3. ψαμμακοσιογάργαρα—‘sand-heap-hundredfold.’ The termination -κόσια, denoting hundreds, is combined with ψάμμος (sand) and γάργαρα (heaps, lots), a word quoted from fragments of Aristomenes and other poets. γαργαίρω, to swarm, is found in the *Lemniac* of Aristophanes (*Frag.* 327),

ἀνδρῶν ἐπακτῶν πᾶσ' ἐγάργαιρ' ἐστία·

and in fragments of Cratinus and others. The scholiast cites from Eupolis ἀριθμεῖν θεατὰς ψαμμακοσίους, and one or two more instances of this word occur in Athenaeus.

4. φέρ' ἴδω, τί δ' ἦσθην—‘Well, what was it then’ etc.: *Av.* 812, φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἐσται τῇ πόλει; Here δέ resumes the train of thought, and suggests a slight opposition to ὠδιν ἦσθην which goes before: see *Lid.* and *Scott* δέ I. 5, II. 2. Elmsley would omit δ', comparing

Νυβ. 21, φέρ' ἴδω, τί ὀφείλω; etc. χαιρηδόνος—a word apparently coined by Aristophanes, on the analogy of ἀλγηδών, ἀχθηδών. It is an intentionally pedantic word, in the style of Euripides, says Dr Merry; we may render it 'delectation.'

6. τοῖς πέντε—Cleon had received five talents from some of the islands dependent on Athens, as a bribe to get their imposts reduced. The scholiast discusses the matter as a historical fact, though it is nowhere else recorded: Van Leeuwen however supposes that the allusion is to an incident in the play of the *Babylonians*; and this seems likely, as Dicaeopolis is talking about his play-going experiences. ἐξήμμεσεν—'disgorged': so *Eg.* 1148. An offensive word is intentionally used to fit Cleon's harpy-like voracity.

7. ἐγανώθην—cf. γάνος, γάνυμαι and similar words denoting brightness and so gladness and joy. We have γεγανωμένος in this sense *Plat. Rep.* 411 A. τοὺς ἰππέας—the knights (Solon's second class of citizens) took up the matter against Cleon, but only insisted on his giving up the bribe.

8. ἄξιον γὰρ Ἑλλάδι—'twas meet for Greece to do.' This is from the *Telephus* of Euripides, the full line according to the scholiast being κακῶς ὄλοιτ' αἶν (ὄλοιατ') ἄξιον γὰρ Ἑλλάδι. We shall hear more of the *Telephus* later on. For ἄξιος with the dative cf. 205; and especially Neil on *Eg.* 616, ἄξιόν γε πᾶσιν ἐστὶν ἐπολολύξαι: see also 633.

9. αὔ—'as a set off, to balance it' (Green). τραγωδικόν—'a tragic woe'; sad, and connected with the theatre: 'consulto posuit vocem ambiguum' (Müller).

10. ὅτε δῆ—so 16, 535 etc.: cf. ἐπειδή. 'κεχήνη—η (=εα) is the Attic termination of the 1st person pluperfect. τὸν Αἰσχύλον—i.e. a play of his. So ὁ Σωκράτης is the character in the Platonic dialogues, not the historic Socrates; see Cope on *Ar. Rhet.* i. 9, 30. So highly did the Athenians honour Aeschylus that they passed, it is said, a decree allowing his plays to be reproduced after his death: suntque eo modo multi coronati, *Quint.* x. 1, 66. According to *Suidas*, Euphronion won four prizes with his father's posthumous plays.

11. ὁ δ' ἀνείπεν—sc. the proper official, the herald: *Thuc.* ii. 2, 5, ἀνείπεν ὁ κῆρυξ with infinitive. We are reminded of the omission of the subject with κηρύσσω, σαλπίζω, σημαίνω, e.g. *Eccl.* 685, καὶ κηρύξει... ἀκολουθεῖν. Θέογνι—not the gnomic and elegiac poet of Megara, who belongs to the 6th century, but a poor tragic poet, called Σιών according to the scholiast because his poetry was as chilling as snow:

cf. 140: *Thesm.* 170, Θέογνις ψυχρὸς ὦν ψυχρῶς ποιεῖ. He was said to have been one of the Thirty; 'but the text of Xenophon (*Hell.* ii. 3, 2), who is doubtless the sole authority for the statement, has Θεογένης' (C).

12. πῶς τοῦτ'—πῶς δοκεῖς; 'you can't think how,' lit. 'how think you?' is common, e.g. line 24: so πῶσον δοκεῖς; *Ecc.* 399: πῶς οὔα σφόδρα; *Ran.* 53. Here the phrase is generally taken as the same though the words are separated: τοῦτο σείσαι has however been conjectured. ἔσεισε—ἐλύπησε (schol.); it is a strong expression, 'think what a shock this was to my poor heart.'

13. ἐπὶ Μόσχῳ—'after Moschus,' apparently a poor harp-player, as one scholiast says. Another reading is ἐπὶ μύσχω, 'for (the prize of) a calf,' as another scholiast explains. This interpretation was adopted by Bentley; but we know of no such prize, and if the prize were meant we should expect ἐπὶ τῷ μύσχω. Moreover this reading misses the pleasant surprise of a poor player being followed by a favourite, which 'so well answers to the disappointment of Theognis for Aeschylus' (Green). C. however points out that the existence of a harper called Moschus is only vouched for by one scholiast who perhaps invented him to explain the passage, and does not believe that ἐπί with the dative of a person can mean 'after.' He says, 'the meaning to me seems simply this: Dexitheus dressed as a rustic came upon the stage mounted on a young bull or heifer.'

14. Δεξιθεός—one scholiast says ἄριστος καθαρωδὸς καὶ πυθιονίκης, but nothing is known about him. Βοιώτιον—sc. μέλος or νόμον: *Soph.* *Fr.* 858, ὅταν τις ἄδη τὸν Βοιώτιον νόμον. The 'Boeotian air,' according to the scholiast, was invented by Terpander: it began slowly and gently and increased in vehemence. Some commentators see a jest in the 'calf' and the 'ox-land tune,' but it is hard to catch.

15. διεστράφην—'got a squint' or 'put my neck out': *Eg.* 175, εὐδαιμονήσω δ' εἰ διαστραφήσομαι; 'de oculis aut collo aut alio quovis membro usurpatur διαστρέφεισθαι' (Blaydes). ἀπέθανον shows that eager expectation is not meant, but extreme discomfort.

16. παρέκυψε—'peeped in': *Pac.* 982, τῆς ἀλλείας παρακύπτουσι, of women who 'peep out' of the court-yard door: cf. *Vesp.* 178, where Green says 'it is probable that παρέκυψεν is used of the sly peeping of Chaeris before entrance; not of any stooping posture afterwards, as the scholiast takes it.' Chaeris is mentioned as a bad flute-player *Pac.* 941 etc.: cf. 866. ἐπὶ τὸν ὄρθιον = 'to sing the national anthem,' as Neil suggests on *Eg.* 1279. It was ascribed to Terpander, and was an inspiring strain which every one would know.

17. ἐξ ὅτου ἔγω ῥύπτομαι—‘since my washing days began.’ Hence comes in *κονίας*, lye, or an alkali-powder used as soap, which, says Dicaeopolis, got into his eyes with frowning. Thus each line ends with comic bathos in spite of the speaker’s serious indignation.

18. *κυρίας ἐκκλησίας*—usually explained as the ordinary or regular assembly, the extraordinary being called *σύγκλητος* (Dem. *de Cor.* 238, 37). C. holds that the *κυρία*, whether special or not, dealt with state affairs and imperial policy; the other regular (*ἐννομοί*) meetings with municipal matters. The scholiast on this passage says that there were three meetings every month each called *κυρία*: while Aristotle (*Rep. Ath.* ch. 43, 3) speaks of four regular meetings in each prytany, of which only the first was the *κυρία*. No doubt alterations were made from time to time: see Dict. Ant. *ecclesia*.

21. ἐν ἀγορᾷ λαλοῦσι—*Nub.* 1003, *στωμύλλων κατὰ τὴν ἀγοράν*. So early had the Athenians gained a name for chattering and questioning: cf. Dem. *Phil.* i. 43 § 10: *Act. Apost.* xvii. 21. ἀγορά is often used without the article like other words which become as it were proper names.

22. τὸ σχοινίον κ.τ.λ.—two officials swept the ἀγορά with a rope dipped in vermilion dye (*μίλτος*), and absentees thus marked were fined: cf. *Eccl.* 378,

καὶ δῆτα πολὺν ἢ μίλτος, ᾧ Ζεῦ φίλτατε,
γέλων παρέσχευ ἦν προσέρραινον κυκλῶ.

Wares too, the scholiast tells us, which might attract loiterers were removed, and streets blocked which did not lead to the assembly.

23. ἀωρίαν—used adverbially, like τὴν ᾠραν ‘in good time’ quoted from Lucian. So we have *καιρὸν δ’ ἐφήκεις*, Soph. *Aj.* 34, and the adverbial use of ἀκμήν. εἶτα δ’—after a participle like ἤκοντες, εἶτα with a verb is common, but εἶτα δέ is quite unusual. If the reading be right it must be supported by passages with *κατα* e.g. *Eg.* 391, where Neil says ‘*κατα* is a stronger form of *εἶτα indignantis*.’ Meineke adopts Dobree’s suggestion *διωστιοῦνται*: see however 42, and *Plut.* 330.

25. περὶ πρώτου ξύλου—the seats in the Pnyx were cut out of the rock, but there were doubtless wooden benches as well: cf. 42 and *Vesp.* 90, ἦν μὴ πλὶ τοῦ πρώτου καθίζηται ξύλου.

26. καταρρέοντες—Paley suggests ‘streaming down the slope of the hill.’ εἰρήνη δ’—reading the line aloud we see that all its force and emphasis fall on ‘Peace,’ the word which gives the key-note of the whole passage.

27. **προτιμῶσ'**—'care': *Ran.* 655, ἐπεὶ προτιμᾶς γ' οὐδέν; *Plut.* 883, οὐδὲν προτιμῶ σου.

29. **νοστῶν**—returning on each occasion, coming regularly.

30. **σκορδινῶμαι**—'stretch and gape': sometimes denoting more actual uneasiness, as *Ran.* 92, τί σκορδινᾷ καὶ δυσφορεῖς; so *Vesp.* 642.

31. **γράφω**—scratch and scribble on the ground with my stick. Mitchell indeed takes γράφω to mean that Dicaeopolis begins to draw up a bill or speech; but the idea is rather fidgeting with impatience. **παρατίλλομαι**—pull hairs out of my nostrils. **λογίζομαι**—perhaps 'count up my debts or losses.'

32. **ἀποβλέπων**—'with longing looks.' See Thucydides ii. 14—17 for the miseries of the country people who during the war were cooped up within the city walls.

33. **στυγῶν μέν**—a tragic line, according to commentators, as is shown by the non-Attic verb στυγῶ, but of unknown origin. **τὸν ἐμόν δῆμον**—Acharnae may be meant, as it produced charcoal; but see 406.

34. **πρίω**—Attic for *πρίασο* (870). *ἐπριάμην* is used as the aorist of *ᾠνέομαι*.

35. **ἦδει**—*ἦδη* (= *ἦδεα*), *ἦδεσθα*, *ἦδει(ν)* (= *ἦδεε*) are the Attic forms of the singular.

36. **χῶ πρίων**—a sort of comic participle from the preceding *πρίω*. There is of course a pun on *πρίων(ι)* a saw or sawyer (partcp.); 'that cursed by-word Buy' or 'that grating old saw Buy' (Green).

37. **ἀτεχνῶς**—'simply, absolutely,' with *παρεσκευασμένος*. Dicaeopolis means to stop proceedings in spite of any pains or penalties which he may incur.

38. **βοᾶν κ.τ.λ.**—here Mitchell has a long illustrative note on the methods of obstruction in the assembly and the baneful effects of popular clamour and abuse.

λοιδορεῖν—with accusative 'to rail at,' or sometimes merely 're-buke.' *λοιδορεῖσθαι* with dative frequently but not always implies mutual railing and squabbling. **τοὺς ῥήτορας**—the regular speakers, *οἱ λέγοντες* (*Rac.* 635; *Dem. Meid.* 575 § 189): no official position however is necessarily implied, but merely general prominence in the assembly.

39. **περί**—note the hiatus before a vowel which would not be admissible in tragedy.

40. **ἀλλὰ... γάρ**—each word has its own force, γάρ explaining the break-off after ἀλλὰ: so 175; *Soph. Ant.* 155, ἀλλ' ὅδε γάρ δὴ βασιλεὺς χῶρας. **μεσημβρινοί**—when it is now mid-day: *Vesp.* 774, κἂν ἔγρη

μεσημβρινός, 'if you don't get up till noon.' οὔτοι—pointing to them; so often in this play.

41. τοῦτ' ἐκεῖν'—'just what I said': so *Lys.* 240: *Ran.* 318, τοῦτ' ἔστ' ἐκεῖν', etc.

42. προεδρίαν—cf. 25: *II*dt. iv. 88, γραψάμενος Δαρείον ἐν προεδρίῃ κατήμενον: more commonly in a more abstract sense, right of precedence, as *Eg.* 575.

43. πάριτ' ἐς τὸ πρόσθεν—the Prytanes having arrived and taken their places, the whole crowd streams in. The herald now calls on the people to come forward that they may be ἐντὸς τοῦ καθάρματος 'within the purified limits'; for the assembly was opened with a ceremonial lustration by the sacrifice of a young pig, whose blood was sprinkled round. The victim itself was called κάθαρμα or καθάρσιον according to the scholiast; the official who carried it round was called περιστάρχος. In the burlesque 'Parliament of ladies' the same order of procedure is observed, only as the assembly is held at home the cat (or rather ferret) is sacrificed, and not a pig: see *Ecc.* 128,

ὁ περιστάρχος, περιφέρειν χρὴ τὴν γαλῆν·

πάριτ' ἐς τὸ πρόσθεν... τίς ἀγορεύειν βούλεται;

45. ἤδη τις εἶπε;—Amphitheus comes in late, just in time for the herald's question. τίς ἀγορεύειν βούλεται;—the regular form: cf. the striking passage where Demosthenes recalls the stupefaction caused by Philip's seizing Elatea, when ἡρώτα μὲν ὁ κῆρυξ τίς ἀγορεύειν βούλεται; παρήει δ' οὐδείς (*de Cor.* 285 § 170). The whole scene is illustrated by Aeschines in *Timarch.* 4 § 19, ἐπειδὴν τὸ καθάρσιον περιετέχθη καὶ ὁ κῆρυξ τὰς πατρίους εὐχὰς εἰζήτηται, προχειροτονεῖν κελεύει τοὺς προέδρους περὶ ἱερῶν τῶν πατρίων καὶ κηρύκων καὶ πρέσβων καὶ ὁσίων, καὶ μετὰ ταῦτα ἐπερωτᾷ ὁ κῆρυξ, τίς ἀγορεύειν βούλεται;

46. τίς ὤν;—being a stranger he is asked to show his right to speak. οὐκ ἄνθρωπος;—as if ἀμφίθεος meant a 'god on both sides.' The family tree of this 'half-bred divinity' is generally taken as ridiculing the genealogical prologues of Euripides. C. however supposes that the speech 'is designed to show that as he was a descendant of gods and demigods his business came under the head of τὰ πάτρια ἱερά and therefore should take precedence of all other.' The names are partly legendary; at any rate Triptolemus of Eleusis, son of Celeus, was well known as the host of Demeter.

52. σπονδὰς ποιῆσαι—here and in 58 and 131 the manuscripts and older editions have the middle voice, while later editors adopt the active. σπονδὰς ποιῆσθαι, 'to conclude a truce,' is used of the

contracting power, while *σπονδὰς ποιεῖν* is to negotiate or effect a truce; as *μάχην ποιεῖν* is to bring about or order a battle, while *μάχην ποιεῖσθαι* is to fight. In this line Mr Green retains *ποιεῖσθαι*, because ‘Amphitheus, as of Attic origin, speaks as being himself one of those for whom he is to make the truce.’ But surely the active gives the better sense, making Amphitheus introduce himself as ‘sole authorised agent for negotiating truces.’

53. ἐφόδι’—for the journey to Sparta, as we see from 130.

54. οἱ τοξόται—called also *Σκύθαι*, the police or city guard. Part of their duties was to attend on the magistrates and keep order in the assembly. The Prytanes now call them to remove the seditious peace-monger. There is however no need to make one of these a speaking character, as the order is given by the herald. Note the nominative with the article in an imperative sentence when a person is summoned: so *Ran.* 521, ὁ παῖς ἀκολούθει, and often; cf. 155, 824 and 864.

55. περιόψεσθέ με;—‘will you let me?’ sc. be so treated. ταῦτα πᾶσχοῦντα should have followed, as in 167.

57. ὅστις—‘a man who.’ ὅστις relative of a class, not simply = ὅς: cf. 290, 304 etc.

58. κρεμάσαι τὰς ἀσπίδας—cf. 279.

59. σίγα—most manuscripts have σῖγα (238), but σίγα is the ordinary phrase, as in 64 and 123: *Vesp.* 906, σίγα, κάθιζε. ἔγωγ μὲν οὐ—‘not I,’ the regular form of denial or refusal: *Eg.* 14: *Nub.* 732, etc. So with μὴ σύ γε, ‘don’t,’ the negative is the important word, not the pronoun.

60. ἤν μὴ...πρυτανεύσητε—‘if you won’t prytanise for me about peace,’ i.e. put it to the house officially. *πρυτανεύω* sometimes takes the accusative, e.g. *Dem. de Rhod. lib.* 191 § 2, ὁ πρυτανεύσας ταῦτα: *Isocr. Pan.* 121, τὴν εἰρήνην ἐπρυτάνευσε. Here the word seems used something like *ἐσκηρῦττεται* (135).

61. The herald now introduces the ambassadors from the Persian court. Here Mitchell has an extremely interesting note on the Athenian embassies, and the conduct of diplomacy. In a later note he quotes from the *Quarterly Review*: ‘The pretensions and airs of the envoys returned from two courts of a different description are not accidental, but permanent traits. If we substitute the court of the czar Peter and that of Louis XIV. for Thrace and Persia we shall see that the envoy returned from the one would be disposed to boast of his familiarity with the barbarous autocrat, the rude conviviality in which they had lived together, and the sincerity and heartiness of his friend’s politics;

while the other, in an affected tone of complaint, would detail the intolerable excess of luxury and magnificence and accommodation which had been obtruded upon him at Versailles and the Voyage de Marly.'

παρὰ βασιλέως—*βασιλεύς* without the article, sometimes with the addition of *ὁ μέγας*, denotes the king of Persia: 647: Thuc. ii. 62, 2, οὔτε βασιλεὺς οὔτε ἄλλο οὐδὲν ἔθνος, 'neither the Persians nor any other nation.'

62. **ποίου βασιλέως**;—'the king indeed!' an indignant question to which no answer is expected: cf. 109, 157 etc.: so *πόθεν*; = 'not a whit.'

63. **ταῶσι**—possibly presents which they brought back: or it may mean their peacock robes and ornaments, or peacock airs.

64. **ὠκβάτανα**—'by all that's strange and foreign, what a dress!' as Mitchell suggests. Ecbatana is the distant home of foreign luxury: cf. *Vesp.* 1143, ἐν Ἐκβατάνοισι ταῦθ' ὑφαίνεται. For the genitive of exclamation cf. 87, 575: *Vesp.* 161, Ἀπολλων ἀποτρόπαιε, τοῦ μαντεύματος.

66. **μισθὸν φέροντας**—cf. 90, 137 etc.: and for *τῆς ἡμέρας* Thuc. iii. 17, 3, δραχμὴν ἐλάμβανε τῆς ἡμέρας. Demosthenes (*Fals. leg.* 390, § 158) speaks of 1000 drachmae as *ἐφόδιον* for ten envoys for three months, which is a little over a drachma apiece per day.

67. **ἐπ' Εὐθυμένους ἄρχοντος**—eleven years ago, according to the scholiast, so Dicaeopolis might well lament over the drachmae.

68. **ἐτρυχώμεσθα**—Thuc. i. 126, 8, *τρυχώμενοι τῇ προσεδρείαᾳ*, 'becoming weary.' The 'hardships' which the ambassadors now deplore are luxurious travel and sumptuous entertainment. From Ephesus they passed at leisure along the valley of the Cayster with every comfort and convenience.

69. **ὄδοιπλανοῦντες**—'loitering on the road'; 'lepide pro ὄδοιποροῦντες positum. indicatur enim socordia legatorum et avaritia, qui tempus in via terunt, quo maiorem mercedem capiant' (Blaydes). **ἐσκηνημένοι**—in tents, or in covered **ἀρμάμαξαι** such as women used (Xen. *Anab.* i. 2, 16): Hdt. vii. 41, μετεκβαίνεσκε δὲ (Ξέρξης) ὄκως μιν λόγος αἰρεῖο ἐκ τοῦ ἄρματος ἐς ἀρμάμαξαν.

71. **σφόδρα γάρ**—'why yes, no doubt': 'ironiae inservit γάρ,' says Blaydes; who cites among other passages Soph. *El.* 392:

X. βίου δὲ τοῦ παρόντος οὐ μείλιαν ἔχεις;

H. καλὸς γὰρ οὐμὸς βίος ὥστε θανατάσαι.

Some editors make the sentence interrogative.

72. **παρὰ τὴν ἔπαλξιν**—along the line of battlements (collective):

Thuc. ii. 13, 6, τῶν παρ' ἑπαλξιν: vii. 28, 2, πρὸς τῇ ἐπάλξει. Garrison duty certainly seems implied; but C. takes it to mean that Dicaeopolis, 'like other fugitives from the country, had to find a bed where he could'; cf. Thuc. ii. 17, 3, κατεσκεύασαντο δὲ καὶ ἐν τοῖς πύργοις τῶν τευχῶν πολλοὶ καὶ ὡς ἕκαστός που ἐδύνατο. **φορῦτω**—'litter, rubbish': cf. 927.

74. **υἰαλίων**—crystal or perhaps glass; see Dict. Ant. *vitrum*.

75. **ἄκρατον**—another 'hardship.' They were constrained (πρὸς βίαν) to indulgence beyond the custom of the Greeks, who mixed their wine with water. **ὦ Κραναά πόλις**—he invokes the memory of the old simple days of Athens. The word means rocky and rugged, and Cranaos was a mythical king.

85. **παρετίθει**—*Eg.* 52, βοῦλει παραθῶ σοι δόρπον; ib. 57: cf. *προτίθημι* -εμαι. **ἔλους...βοῦς**—see Hdt. i. 133, 'the wealthy Persians on their birthdays have an ox served up, or a horse or a camel or an ass, baked whole in ovens.' But an Athenian would expect **κριβανίτας** to mean simply loaves, as in 1123.

88. **τριπλάσιον Κλεωνύμου**—see *Vesp.* 19 note: Cleonymus the *ρίψασπις* (*Nub.* 352), was a big man, *μέγας ἀσπίδαποβλήης* (*Vesp.* 592), and a frequent butt of Aristophanes as a coward, a glutton and a humbug.

89. **φέναξ**—there is perhaps a suggestion of the phœnix. At any rate 'a gull' may be the rendering here with an eye to the coming pun.

90. **ταῦτ' ἄρ'**—'that then is how you came to be gulling us' (Green); because he had been feasting on the gull. For *ταῦτα* = *διὰ ταῦτα* cf. *Nub.* 319, 353 etc.

91. **ἄγοντες ἤκομεν**—we should say 'we have brought with us.' Forms of expression like this, which are very common, illustrate the principle that when a verb and participle come together, the participle is usually the important word. Thus in Thuc. i. 20, 3, τὸ πλῆθος Ἰππάρχου οἴονται τύραννον ὄντα ἀποθανεῖν means 'most people think that Hipparchus, who was slain, was tyrant': cf. ib. *βουλόμενοι δράσαντές τι καὶ κινδυνεῦσαι*, 'to do something if they *must* risk their lives.'

92. **τὸν βασιλέως ὀφθαλμόν**—the regular title of the chief intelligence official: cf. Hdt. i. 114, where boys in sport choose one of their number to be 'king's eye': Xen. *Cyr.* viii. 2, 10, τοὺς βασιλέως καλουμένους ὀφθαλμοὺς καὶ τὰ βασιλέως ὦτα: *ib.* 6, 16.

93. **τόν τε σὲν τοῦ πρέσβευς**—*τε* is a manifest improvement in sense, besides avoiding the repeated *γε*. *πρέσβυς* sing. meaning an ambassador occurs Aesch. *Syrfl.* 708, but is quite exceptional.

94. The King's Eye comes in with a pantomine mask adorned with a huge painted eye. This suggests to Dicaeopolis the idea of a ship's rowing porthole through which the oar worked. Or, as Dr Warre says, 'on either side of the bows was a hawse hole which figured as the eye (*ὀφθαλμός*) of the vessel' (Dict. Ant. *navis*), and this may be meant.

95. *πρὸς τῶν θεῶν*—'tell me, in heaven's name,' must here be connected with a question, for the phrase is not an affirmation. *ναύφρακτον βλέπεις* is therefore either interrogative or parenthetical. *ναύφρακτος* is an adjective meaning 'ship-fenced'; and the sense is 'to look like a man of war' or 'a line of battle.' For *βλέπω* thus used cf. 254, 566, etc. If interrogative we get 'does your look mean fighting, or are you simply making for harbour?' Otherwise 'with your battleship look, are you etc.'

96. *ἦ*—Ribbeck and Blaydes write *ἦ* for *ἦ*, assuming that there is only one question. Pseudartabas enters slowly, solemnly staring round, like a ship making cautiously for port; hence the question 'are you rounding a headland and looking out for a dock?'

97. *ἄσκωμ' ἔχεις*—*ἄσκωμα* was a leather bag through which the oar-handle worked to prevent the water washing in. We must suppose the Eye's mask encircled with a great black beard 'round his eye below.'

100. *ιαρταμάν κ.τ.λ.*—this line, which appears in the manuscripts with all sorts of variations, is either mock-Persian and nonsense, or a real Persian sentence which Aristophanes procured and which has perished in the hands of copyists. In Ribbeck's interesting note we have a Persian expert's restoration, bringing out a promise from the King to send supplies of gold to Athens. This seems however directly contradicted by 104 and 113. Many editors adopt Brunck's reading *ἐξάρξ' ἀναπισσόναι σάτρα*, as if the line were bad Greek and equivalent to *ἀπρίως ἐξήρξ' (ἐξήρξατ') ἀναπισσοῦν σαθρά*, 'he lately began to recaulk rotten seams,' i.e. to restore the navy or reorganise the state. But, besides the fact that such a 'message' would be utterly out of place (unless indeed the refitted ships were to help the Athenians), these words would have been more or less understood, whereas in 102 the ambassador professes to translate what was unintelligible. The case seems thus: Pseudartabas delivers his king's message in Persian or quasi-Persian; the ambassador interprets that the King intends to send gold, and bids Pseudartabas speak again and emphasise the gold. He speaks again, this time in barbarous Greek, but plain enough to show that his master's purpose is quite different.

101. ξυνήκαθ'—ξυλεθ' (Cobet), as the 1st aorist is tragic, and the present tense is required here: cf. ὄρᾱς; ἀκούεις; etc.

103. μείζον—'louder': *Vesp.* 963, λέξον μέγα, 'speak up': *Act. Af.* xxvi. 24, ὁ Φῆστος μεγάλη τῆ φωνῆ φησίν, Μαλνῆ Παύλε.

104. οὐ λῆψι—this is plain enough though barbarous: cf. *Thesm.* 1001, etc. where the Scythian archer says οἰμῶξι, κλαῦσι etc. For 'Ταοναῦ cf. βασιλιναῦ, *Av.* 1678: otherwise 'Ἰάον, αῦ (or οῦ) is tempting. Dobree says 'Ionum nomen contumeliose dictum,' as the name was disliked (*Hdt.* i. 143).

106. ὄ τι;—sc. 'do you ask what?' cf. 959. χαυνοπρώκτους has the idea of gaping fools, like χαυνοπολίτας (635).

108. ἀχάνας—said to be a Persian measure equal to 45 medimni: χαυν- might suggest the middle syllable.

111. πρὸς τουτονί—before the ambassador (or the eunuch), confronting those whom he supposes to be accomplices in a fraud (C); or according to the scholiast 'to me, here': cf. *Plut.* 868, ἐμὲ τουτονί. Others take it 'before this stick, or whip'; or adopt Reiske's πρὸς τουτονί, 'I adjure you by this cudgel.'

112. βάμμα Σαρδιανικόν—i.e. scarlet or purple, 'black and blue.' For the cognate construction cf. *Puc.* 1174, βέβραπται βάμμα Κυζικηνικόν. The Eye shakes his head at the first question, and nods impressively at the second.

115. 'Ἐλληνικόν γ'—'in right good Greek.' Dicaeopolis now drops in some degree his stern and threatening manner and goes on with some comic business and personal attacks.

116. κοῦκ ἔσθ' ὅπως οὐκ—so *Nub.* 1307: *Vesp.* 260 etc.

118. Κλεισθένης—Cleisthenes is repeatedly attacked for his effeminacy, e.g. *Nub.* 355: he and Straton are derided as beardless *Eg.* 1374. Here he is in ridicule called the son of Sibyrtius, who was a great athletic trainer.

119. ὦ θερμόβουλον—the scholiast cites from Euripides ὦ θερμόβουλον σπλάγχνον, 'O fiery heart.'

121. ἐσκευασμένος—'got up,' like σκευάσας, 739: *Thesm.* 591, ὥσπερ γυναικ' ἐσκεύασαν.

125. ἐς τὸ πρυτανεῖον—as ambassadors were generally invited: *Dem. Fals. leg.* 350 § 31, ἡ βουλή οὔτ' ἐπήγεσε τούτους οὔτ' εἰς τὸ πρυτανεῖον ἤξιωσε καλέσαι· καίτοι τοῦτ' ἀφ' οὗ γέγονεν ἡ πόλις, οὐδεὶς πώποτε φῆσει παθεῖν οὐδένας πρέσβεις: cf. *Ran.* 764, σίτησιν ἐν πρυτανείῳ λαμβάνειν.

ἀγχόνῃ—Aeschin. *Fals. leg.* 33 § 18, ἀγχόνῃ τοῦτ' ἄρ' ἦν καὶ λύπη τούτω: *Vesp.* 686, δ μάλιστά μ' ἀπάργχει.

127. τοὺς δέ—answering to ἐγώ and following ξενίζειν. There is a little harshness of construction, as the subject of ξενίζειν (τὴν βουλὴν) has to be supplied. ἴσχει—‘stops, checks,’ with inf. like κωλύω. As Mr Green says we should expect αἰ εἰτοίμη θύρα or the like, but the expression may be proverbial (schol.). As the envoys pass from the stage Dicaeopolis determines on immediate action.

130. ταυτασὶ δραχμάς—‘take eight drachmae, here.’ Note the omission of the article when things actually present are pointed out; cf. 187, 960 etc. Amphitheus we have seen had no travel-money; so he is provided at the ambassador’s rate for a four days’ journey to Sparta and back.

131. ποιήσον—see note on 52. Here Mr Green simply alters the accent, and reads ποιήσαι as active infinitive in imperative sense. πρὸς Λακεδαιμονίους—note such instances of a dative construction and πρὸς as Thuc. i. 17, 3, πρὸς περιόλους τοὺς αὐτῶν ἐκάστοις, ‘between each several state and its neighbours’ (Shilleto); and see my note on Thuc. iv. 80, 2, a passage which seems generally misunderstood.

132. πλάτιδι—‘wife’; connected with πελάζω, ἐπλάθην etc.

133. πρεσβεύεσθε—‘go on with your embassies’: middle voice, of the state which sent them.

134. Θέωρος—see *Nub.* 400: *Vesp.* 42: ‘ut periurus, rapax, moechus, adulator saepius carpitur’ (Richter). Sitalces king of the Odrysian Thracians became the ally of Athens in 431, his son Sadocus being made a citizen (Thuc. ii. 29, 5). Possibly, as Dr Merry suggests, Θέωρος is not a proper name, but means the ‘high commissioner,’ who was now returned from Thrace after performing the sacred rites that admitted Sadocus to Athenian citizenship. In 429, Sitalces invaded Macedonia in the interests of Athens with a force which at one time amounted to 150,000 men (ib. 98, 5).

135. ἕτερος...ἐσκηρύντεται—‘here’s another humbug being heralded in’; see note on 60.

138. κατένιψε...ἐπηξε—*Nub.* 965, κεί κριμνώδη κατανίφοι: so ὕει, βροντᾶ etc. sc. ὁ θεός. ὄλην—note the order; cf. 160.

140. Θέογυις—see note on 11. Here is indeed a tribute to the poet’s chilling influence, if his play at Athens froze even the rivers in Thrace. In some editions Theorus says this.

143. ἀληθῶς—Eur. *Suppl.* 867, φίλος δ’ ἀληθῆς ἦν φίλοις. ἐραστής—*Eg.* 732, φίλῳ σε, ὦ δῆμ’, ἐραστής τ’ εἰμι σός.

144. ἐν τοῖσι τοίχοις—cf. *Vesp.* 97, ἦν ἴδη γεγραμμένον...Δῆμον καλόν, where see Rogers’ note.

145. ἐπεποιήμεθα—in middle sense of the citizens who adopted him (*Eq.* 63, τέχνην πεποιήται). We have the active *Thuc.* ii. 29, 5, ὁ Νυμφόδωρος ἐποίησε Σάδοκον Ἀθηναῖον, Nymphodorus being a third party: cf. ii. 67, 2, Σάδοκον τὸν γεγενημένον Ἀθηναῖον.

146. εἷ Ἀπατουρίων—on the third day of this feast Sadocus would be enrolled in his φρατρία as a newly-created citizen. This was an exceptional privilege in the case of a foreigner; see *Diet. Ant.* Aristophanes suggests that, like a greedy boy, he thought more of the sausages than the ceremony.

147. πάτρα—a tragic word not found in Attic prose. Dr Rutherford says, 'there is a ludicrous point in the boy who has just been initiated at the great Ionic festival of the Ἀπατούρια, and gorged with the sausages that symbolised Athenian citizenship, addressing his father in Ionic heroics and calling upon him βοηθεῖν τῇ πάτρῃ' (*Νεῦ Φλυγνίχης* p. 19).

150. τὸ χρῆμα—*Νυθ.* 2, τὸ χρῆμα τῶν νεκτῶν: *Ran.* 1278: of something striking or strange, quantity, mass etc. Here 'postulari videtur articulus ante παρνόπων' (*Blaydes*): so *Lys.* 83.

152. πλὴν τῶν παρνόπων—except that they will come down on us like locusts.

154. τοῦτο μὲν γ'—'well, anyhow': see Neil, *Eq.* Ap. i. p. 192: so *Νυθ.* 1172. Is the meaning 'well, now we have a plain statement,' or 'well, now that's plain enough' i.e. that they will ravage us like locusts?

155. οἱ Θράκες ἔτε—see note on 54 and 242.

156. Ὀδομάντων—*Thuc.* ii. 101, 3, speaks of the Odomanti as αὐτόνομοι (B.C. 429): in v. 6, 2, we have Polles king of the Odomanti applied to by Cleon to furnish mercenaries. This was after the death of Sitalces in 424 (iv. 101, 5).

157. τουτὶ τί ἦν;—'what can this be?'; so 767: *Ran.* 39. This exclamation of astonishment comes under the use of the imperfect for 'present recognition of an existing fact' (*Goodwin*, 39).

159. δύο δραχμάς—very high pay, equal to an ambassador's. At Potidaea each hoplite had two drachmae for himself and his servant, *Thuc.* iii. 17, 3. The sailors of the Sicilian fleet had a drachma each (vi. 31, 3) but three obols appears to have been the regular pay (viii. 45, 2).

160. καταπελτάσονται—Sitalces was to send cavalry and πελτασταί (*Thuc.* ii. 29, 1), and Thracian peltasts perpetually occur.

162. ὁ θρανίτης λέως—the θρανῖται were the able seamen who

worked the longest oars. They had extra bounties in the Sicilian expedition (Thuc. vi. 31, 3), and were indeed the most important part of the crew. They would be also most exposed to the enemy's missiles.

163. οἴμοι τάλας—the Odomanti rushing on the stage have seized Dicaeopolis' basket with his supply of garlic. In burlesque phrase he calls himself 'devastated' or 'pillaged,' πορθούμενος taking the accusative of deprivation: cf. Dem. *Timocr.* 756 § 182, τὴν θεὸν τοὺς στεφάνους σεσυλήκασι.

165. ὦ μοχθηρὲ σύ—'wretched man,' in pitying expostulation: cf. *Ran.* 1175.

166. οὐ μὴ πρόσσει—'don't go near': *Ran.* 607, οὐ μὴ πρόσσιτον; see Goodwin § 297 and Ap. ii. ἐσκοροδισμένοις—like fighting cocks: cf. *Eg.* 494: ἐσκορόδισσας ib. 946.

169. ποιεῖν ἐκκλησίαν—the active is the usual form: see Neil on *Eg.* 746, where he says that a special (σύγκλητος) meeting is generally implied. Here it seems a case of continuing or resuming the sitting.

171. διοσημία 'στί—'an assembly was broken up by a so-called διοσημία or sign from heaven, such as thunder, lightning, rain-storm, eclipse of the sun, or earthquake. Of course it was only in comedy that public business could be interrupted at the caprice of any individual who chose to say that he had felt a drop of rain; in Greece, as at Rome, these signs had their authorised interpreters, who at Athens were the *exegetae*' (Dict. Ant. *ecclesia*).

172. ἀπιέναι—'the Thracians to withdraw'; see note on 247. εἰς ἔντην—'on the day after next'; εἰς like *ad* of date, our 'by' or 'against.'

173. λύουσι—λύω is used of the ἐκκλησία, ἀφίημι of the βουλή and the δικαστήρια: cf. *Vesp.* 595, note.

'At this point exeunt Prytanes, Thracians, people etc. Dicaeopolis does not leave the stage, but the scene behind him changes to an open space in the country with a house on each side, one for Dicaeopolis (202) the other for Euripides (368). The house which serves first as the dwelling of Euripides may do duty for that of Lamachus afterwards' (C).

Dicaeopolis on his road home is musing regretfully on the loss of his luncheon when he is interrupted by the return of Amphitheus.

174. **μυττωτόν**—of which garlic was a prime ingredient. ὄσον may be either exclamatory or relative (= ὅτι τοσοῦτον).

175. **ἀλλ'...γάρ**—cf. 40.

176. **μήπω**—sc. χαίρειν λέγε: cf. 296: *Ran.* 1281, *μὴ πρὶν γ' ἂν ἀκοίσης*. The old reading was *μήπω γε πρὶν ἂν*, and *γε* is generally used in such elliptic phrases, e.g. *μὴ σύ γε, μὴ' μοί*. Hence *μήπω γε, πρὶν γ' ἂν* (Bergk), and other suggestions. **στῶ τρέχων**—‘stop running’: *Dem. Phil.* iv. 134 § 10, *οὐ στήσεται ἀδικῶν*. The phrase is strange, though somewhat analogous to *παύομαι λέγων* and the like (Goodwin § 879).

177. **φεύγοντ' ἐκφυγεῖν**—*Nub.* 167, *φεύγων ἂν ἀποφύγοι: Iesp.* 579, *φεύγων, οὐκ ἀποφεύγει*. Blaydes gives several instances of such combinations, which were plainly not unpleasing to the Greek ear.

179. **ᾧσφροντο**—‘the samples of libation or truce were (we may suppose) brought in leathern bottles, and the perfumes escaped’ (Green). Throughout this passage the ideas of drink-offering and treaty are combined.

180. **Ἀχαρνικοί**—‘true Acharnians’: see *Thuc.* ii. 20, 4; 21, 3 for the warlike spirit and importance of the Acharnians, who raised 3000 hoplites for the war. **στιπτοί**—from root of *στείβω*, ‘close-grained’: no doubt, like the words which follow, suggested by the Acharnians being great charcoal-burners. For **πρίνινοι** cf. *Iesp.* 877, *πρίνινον ἦθος: ib.* 383, *τὸν πρηνώδη θυμὸν καλέσαντες*.

181. **Μαραθωνομάχαι**—the typical burgess-warriors, like our ‘Waterloo-men, Peninsula-men’ (Blaydes): so *Nub.* 986.

183. **τῶν ἀμπέλων**—cf. 512; 986. The Peloponnesians had invaded and ravaged Attica every year since the outbreak of the war, with the exception of 429 and 426. Acharnae was one of the places which suffered most, *Thuc.* ii. 19.

184. **τῶν λίθων**—for the partitive genitive cf. 805, 870 etc.

186. **οἱ δ' οὖν βοώντων**—‘well let them shout’: *Nub.* 39, *οὐ δ' οὖν κάθειυδε: Soph. Aj.* 961, *οἱ δ' οὖν γελώντων*.

187. **ἔγωγέ φημι**—either word means yes, so perhaps we should read *ἔγωγε, φημί*, ‘fero, inquam’ as Brunck translates.

189. αἰβοῖ—expressive of disgust, especially at a bad smell. ἀρέσκουσίν μ'—the accusative with ἀρέσκω is generally accepted, but Van Leeuwen on *Γερ.* 776 has a theory that it is the dative μοι or σοι that is elided. *Καν.* 103, σέ δὲ ταῦτ' ἀρέσκει; he thinks may be corrupt, and elsewhere when there is no elision we have the dative. The accusative is however certain in Plato, e.g. *Κερ.* 557 B, ἥτις ἕκαστον ἀρέσκοι, and another instance *ib.* D.

190. πῖττης—the five-year wine is too new and still 'smells of resin,' with which the porous κέραμοι were coated. So the five years' truce is all too short, and 'smells of pitch and getting triremes ready.'

191. ἀλλά—so 1033: cf. ἀλλά νῦν, etc.

193. ὥσπερ διατριβῆς—ἀντὶ τοῦ ἀπωλείας καὶ συντριβῆς (schol.), i.e. 'wearing out of the allies,' or (some say) 'delay on the part of the allies.' Herwerden suggests διατριβῆς καὶ ξυλλόγων. As Mr Green says 'a ten years' truce would but mean embassies and levying of troops from unwilling and dilatory allies, and then renewal of war.' There seems something wrong and awkward about the clause with ὥσπερ.

195. ᾧ Διονύσια—smacking his lips, and invoking the name of the rustic festival from which he had been so long debarred.

197. καὶ μὴ ἔπιτηρεῖν—'not having to look out, provide': the infinitive stands loosely in combination with the preceding nouns: cf. *Thuc.* iv. 66, 2, νομίζοντες ἐλάσσω σφίσι τὸν κίνδυνον ἢ τοὺς ἐκπέσοντας ὑπὸ σφῶν κατελθεῖν: *id.* v. 53, 2: vi. 60, 3. Some editors however transpose this verse and the next, making ἐπιτηρεῖν depend on λέγονσι. ἐπιτηρεῖν usually means to watch for something likely to come, as in 922. Merry and Paley therefore explain 'not to be always looking out for (the order), Rations for three days.' σιτί' ἡμερῶν τριῶν—like soldiers ordered on service: *Ρατ.* 312, ἔχοντας ἤκειν σιτί' ἡμερῶν τριῶν: so *Веср.* 243, ἡμερῶν ὄργην τριῶν, of dicasts summoned to court.

198. ἐν τῷ στόματι—the mouth of the taster, or the mouth of the bottle, or, as the scholiast says, ὡς γυναικας εἰδωλοποιεῖ τὰς σπονδάς. βαῖν' ὅποι θέλεις—the countrymen had suffered terribly from being cooped up within the city walls, and the war had stopped intercourse between state and state. In the 50 years' peace of 421 the first provision is for free access for all Greeks to the national shrines and festivals (*Thuc.* v. 18, 1).

199. σπένδομαι—'with these I pour libations (making truce), and will drink them to the last drop' (Merry).

200. χαίρειν κελεύειν πολλά—*Eur. Hēr.* 113, τὴν σὴν δὲ Κίπριν πόλλ' ἐγὼ χαίρειν λέγω.

203. ἐγὼ δὲ...γε—'and I for my part': δὲ...γε 'common in retort, when the second speaker, accepting the statement of the first, wishes to cap it or to bring in a consideration on the other side' (Neil, *Eg. Ap.* i.): cf. *Eg.* 356, ἐγὼ δὲ γ' ἤνυστρον βοός: and Shilleto on Dem. *Fals. leg.* 369, § 102.

As the scene concludes Dicaeopolis enters his house, and Amphitheus leaves the stage by the left.

Parodos of the Chorus, lines 204—316

204. The chorus enters from the right. It consists of twenty-four old charcoal-burners, vigorous indeed but without the nimbleness of their early days. Still they are eager in pursuit, and the trochaic measure corresponds to their excitement. πᾶς ἔπου—the leader (*κορυφαῖος*) addresses his band: *Ran.* 372, χώρει νῦν πᾶς. The double construction with πυνθάνου is noticeable: the genitive of the person questioned is of course common, and in *Thesm.* 619, we have τὸν ἐμὸν ἄνδρα πυνθάνει; 'do you ask about my husband?'

205. τῇ πόλει γὰρ ἄξιον—cf. 8.

210. ἐκπέφενγ'—'the old men stop, finding that Amphitheus has escaped, and bewail the feebleness of age, so different from their activity in youth' (Paley).

211. ἐπ' ἐμῆς νεότητος—*Vesp.* 1199, ἐπὶ νεότητος: *Eg.* 524, ἐπὶ γηρωῶς, οὐ γὰρ ἐφ' ἡβης. With this passage compare the verses in the *Wasfs* (230—239), where the old men who form the chorus recall their days of youthful prowess.

214. ἠκολούθουν—'kept up with.' Phayllus of Crotona, like Ladas in after days, was a proverbial runner: cf. *Vesp.* 1206, τὸν δρομέα Φάυλλον εἶλον διώκων. Crotona sent one ship to Salamis, τῆς ἦρχε ἀνὴρ τρις πυνθονίκης Φάυλλος, *Idt.* viii. 47. He was an all-round athlete, according to the epigram which the scholiast quotes:

πέντ' ἐπὶ πεντήκοντα πῶδας πῆδησε Φάυλλος,
 δίσκευσε δ' ἑκατὸν πέντ' ἀπολειπομένων.

215. φαύλως—'easily, lightly': *Thesm.* 711, φαίλως ἀποδράς: *Vesp.* 626, λόγισαι φαύλως, 'roughly': *ib.* 1013, μὴ πέση φαίλως χαμᾶζε.

218. ἀπεπλίξατο—'stepped, or trotted off': *Hom. Od.* vi. 318, εὐ δὲ πλίσσοντο πῶδεςσι. πλῖξ γὰρ τὸ βῆμα καὶ πλίγματα τὰ πηδῆματα (schol.).

220. Δακρατείδη—meaning himself: Iacrateides according to the scholiast was an old archon in the days of Darius,

221. **μη γὰρ ἐγκάνη**—most modern editors read **ἐγκάνοι**: but, with Merry and Paley, I have an inclination to the old reading **ἐγκάνη** as more distinctly prohibitive = ‘do not let him’: Soph. *Trach.* 802, **μηδ’ αὐτοῦ θάνω** = **μη ἐάτε**: see Thuc. iv. 95, 1, **παραστη δὲ μηδενί**: Plat. *Symf.* 222 D, **μηδὲν πλέον αὐτῷ γίνηται**. So Aesch. *Ag.* 131, and (combined with an optative) *Sufrl.* 357. For the word and construction cf. *Γερ.* 1007, **κοῦκ ἐγκανεῖται σ’ ἐξαπατῶν Ὑπέρβολος**.

226. **οἷσι**—‘against whom.’ Then comes a parody or quotation. **ἐχθοδοπός** occurs Soph. *Aj.* 232: cf. Hom. *Il.* i. 518.

228. **τῶν ἐμῶν χωρίων**—‘for my farms.’ Blaydes understands *ἐνεκα* or the like: see however the instances in Monro’s *Homeric Grammar* § 176 (1), e.g. *Il.* xviii. 88, **πένθος παιδὸς ἀποφθιμένιοι**. Green renders ‘war raised by my neighbourhood.’

230. **σχοῖνος**—‘a very reed’ or rush; vid. **ὀξύσχοιμος**: it was the spear of the frogs against the mice, Hom. *Batr.* 256. **ἀντεμπάγω**—no other instance is given of this compound: cf. 1226.

231. **ἀνιάρός**—inserted by Blaydes, four syllables being wanting; some editors mark a lacuna after **ὀδυνηρός**. The scholiast on the next line says that stakes were set among vines to stop intruders, and adds **ἐπειδὴ οὖν προεῖπε, σκόλοψ καὶ σχοῖνος αὐτοῖς ἄτ’ ἐμπάγω κ.τ.λ.**: Klotz therefore reads **καὶ σκόλοψ ὀξύς**. **ἐπίκωπος** raises a further question: the scholiast says **ἀντι τοῦ, διὰ νεῶς καὶ ναυτικῶς ὦν ἐπίω αὐτοῖς**, taking the word to mean ‘at the oar.’ Hence Bergk’s suggestion **ἐπίω θ’ ἄμ’ ἐπίκωπος**, i.e. ‘and till I assail them too at sea.’ Here however the idea of naval attack seems out of place. Müller while disclaiming a decisive view ‘in tam dubia re’ inclines to Green’s conclusion that the whole passage is best taken as referring to the defence of vineyards by thorns, briars, stakes, etc.; and then **ἐπίκωπος** applied to **σχοῖνος** will be ‘up to the hilt, piercing them deeply.’ So **αὐτόκωπος** and **πρόκωπος** are both used of swords.

234. **βαλλήναδε**—‘towards Peltington’ (Green), Pallene being a deme near Acharnae. Merry suggests ‘Hurlingham,’ and points out that Pallene was an important military position. So in one sense the words imply ‘look out for a good position,’ and then comes the pun from **βάλλω**. See Blaydes for a long list of similar jokes.

235. **γῆν πρὸ γῆς**—so Aesch. *Prom.* 682, **γῆν πρὸ γῆς ἐλαύνομαι**, where Paley says that **πρὸ** has the sense of **πὸρρω**, which I do not understand. Is the meaning ‘to one land before another’ or ‘instead of’ i.e. in preference to, as Lid. and Scott seem to take it? We have **ἔτος εἰς ἔτος** Soph. *Ant.* 340, and such phrases as **ἡμέραν παρ’ ἡμέραν**,

where the accusative expresses duration. Here it is applied to 'the space traversed,' as in Thuc. v. 9, 6, *ἔθει τὴν ὁδὸν ταύτην*.

236. *ἐμπλήμην*—*Vespr.* 603, *ἐμπλησο λέγων*: *Eur. Hipr.* 660, *μισῶν οὔποτ' ἐμπληθήσομαι*: for the form cf. *Lys.* 235, *ὑδατος ἐμπληθ' ἡ κύλιξ*: so *κεκλήμην*, *μεμνήμην* etc.

237. Dicaeopolis is heard coming out with his daughter and two slaves to celebrate the rural Dionysia. *εὐφημεῖτε*—the first thing is the proclamation for sacred silence: *Vespr.* 868, *εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω*.

238. *σίγα πᾶς*—sc. *ἴσθι* or *ἔχε*. For *πᾶς* with the imperative cf. 204: *Pac.* 301, *δεῦρο πᾶς χώρει προθύμως*. *τῆς εὐφημίας*—the injunction to keep silence: cf. *Eur. Herc. Fur.* 962, *ἀκοὴν ὑπειπῶν*, 'first proclaiming ἄκουε πᾶς.' The Acharnians conceal themselves as the procession steps forth. They do not wish to hinder a sacred rite; and as yet they do not know that it is Dicaeopolis who has made the truce.

242. *πρόιτω 'ς τὸ πρόσθεν*—this is nearest the manuscript reading, *ἐς τὸ πρόσθεν* being undoubtedly right, as in 43. For the second person *πρόιθ' εἰς* (or *ἐς*) which many editors have see 54 (note): 155 etc. The nominative with the article is in apposition to *σύ* or *ὑμεῖς* implied (Krüger, *Gr.* 46. 2, 6). *ἡ κανηφόρος*—the daughter bears on her head the sacred basket with the requisites for sacrifice: she now comes forward and places it on the altar.

244. *ἴν' ἀπαρξώμεθα*—the 'initiatory rite' is described in the following lines.

245. *ᾧ μῆτερ*—speaking to her mother, who does not appear on the stage but 'hands up' the ladle from within the house. Some editors however give 244 and 253—8 to the mother.

246. *ἐλατήρος*—a flat cake, *παρὰ τὸ ταῖς χερσὶν ἐλαύνεσθαι εἰς πλάτος*. It was taken from the *κανοῦς*, the *ἔντος*, borne by Dicaeopolis in the *χίτρα* (284), was poured over it and it was then offered on the altar.

247. *καὶ μὴν καλόν γ' ἔστ'*—i.e. 'well, all is now ready.' The procession being duly arranged Dicaeopolis now prays to the presiding

deity. The infinitives ἀγαγεῖν and ξυνενεγκεῖν express a wish or prayer (Goodwin 785): cf. 435; and see the same construction in a similar scene *Vesp.* 869. In some editions however there is no stop after εἶσ' and they are taken with καλόν γ' εἶσ'. So in laws and decrees the infinitive construction is used; see 172; Dem. *Meid.* 517, τοὺς πρυτάνεις ποιεῖν ἐκκλησίαν 'the prytanes to convene an assembly.'

251. στρατιᾶς—'service'; στρατεία is not used by Aristophanes. ἀπαλλαχθέντα—so *Vesp.* 504, where Van Leeuwen reads ἀπαλλαγέντα: see note on *Vesp.* 484. Veitch says 'the 1st aorist passive is used more frequently than the 2nd aorist by Sophocles and Euripides. The 2nd aorist is always used by Aeschylus; generally by Aristophanes.' The 1st aorist is not found in Attic prose.

252. ξυνενεγκεῖν—'turn out,' *evenire*: Aesch. *Suppl.* 753, καλῶς γ' ἂν ἡμῶν ξυμφέροι ταύτ': *Nub.* 594, ἐπὶ τὸ βέλτιον ξυνοίεται: so ξυμφέρειν generally 'to be of service.'

253. καλῆ καλῶς—so *Ecc.* 730, χῶρει καλῆ καλῶς, of a procession: cf. κακὸν κακῶς, σοφὸς σοφῶς etc., *bella belle* (Plaut.).

254. βλέπουσα θυμβροφάγον—'with a savory-eating look,' demure and prim, savory being a bitter herb: cf. *Vesp.* 455, βλεπόντων κάρδαμα: *Eg.* 131, ἐβλεψε νᾶπυ. It is a comic adaptation of such Aeschylean phrases as Ἄρη δεῦροκότων (*Sept.* 53).

255. ὀπίσει—Hom. *Il.* xiii. 429, πρὸς βυτάτην δ' ὤπιε θυγατρῶν Ἰπποδαμείαν: Hes. etc. The passive is used of the woman; cf. γαμῶ, γαμοῦμαι.

256. φυλάττεσθαι—infinitive for 2nd person imperative: see note on *Vesp.* 386. In this construction the subject is in the nominative; but when the infinitive stands for the 3rd person imperative the subject is in the accusative (Goodwin 784. 2). See Monro's *Hom. Gr.* § 241, also Leaf on Hom. *Il.* iii. 285, Τρῶας...ἀποδοῦναι, where he suggests that perhaps Τρῶες should be read.

257. περιτράγη—for the force of περί in composition cf. Thuc. iv. 12, 1, περιερρήη, of Brasidas' shield, the handle of which slipped 'from round' his arm: ib. 51, 1, Χίοι τὸ τεῖχος περιείλον, took down the wall which was round their city: Plat. *Rep.* 519 A, περιεκόπη with acc. 'was clipped of its surroundings.' τὰ χρυσία—strings of gold coins may be meant: *Av.* 571, ὅσον δ' ἔχει τὸν χρυσὸν ὥσπερ παρθένος: Hom. *Il.* ii. 872, ὅς καὶ χρυσὸν ἔχων πόλεμόνδ' ἔεν ἥτε κούρη. The high-born κανηφόροι were especially rich in their array. The idea of a crowd of spectators is kept up; the daughter is to mind her jewels, the mother to look on from the roof.

262. **πρόβα**—to the daughter; the little procession now begins, the sacrifice having been duly offered.

266. **ἔκτω σ' ἔτει**—cf. 890: the war began in the early summer of 431, and the last celebration of the rural Dionysia, a winter feast, would be in 432. **προσεῖπον**—of welcome and greeting, as 882, 891.

ἐς τὸν δῆμον—this shows that the scene was changed, as noted on 173.

269. **πραγμάτων**—*πράγματα* = *res quae negotium nobis faciunt* (Müller), 'bothers, troubles': so 757.

270. **Λαμάχων**—Lamachus is first mentioned by Thucydides in 424 (iv. 75, 1). He is taken by Aristophanes as a typical soldier and champion of the war party. No doubt his name came in well (cf. 1071), **τάχα δ' ἂν τι καὶ τοῦ οὐνόματος ἐπαύροιτο**, as Herodotus says of Leon when the Persians sacrificed him (vii. 180).

277. **ἐκ κραιπάλης**—to set you right next morning: cf. *Vesp.* 1255, **ἀποτίνειν ἀργύριον ἐκ κραιπάλης**. **εἰρήνης τρυβλίον**—peace, like the *σπονδαί*, being typified as wine; so 1053.

279. **φεψάλω**—i.e. in the chimney corner, safe from damp; see 58: *Act.* 434, **τὴν πανοπλιαν κρεμάσατον εἰς τὸν ἰπνὸν εἶσω**. **φέψαλος** is properly a spark, as in 666. **κρεμίσεται**—*Vesp.* 808.

280. The chorus, being now sure of their man, rush out to stone Dicaeopolis, the procession scattering in panic: cf. the onslaught of the chorus in the *Rhesus* of Euripides (675), **βάλλε βάλλε βάλλε βάλλε, θείνε θείνε**.

282. **παῖε πᾶς**—so 204, **πᾶς ἔπου, δῖωκε**: cf. *Eg.* 247, **παῖε παῖε τὸν πανοὔργον**: *Vesp.* 456, **παῖε παῖ'**. For **πᾶς** some editors read **παῖ** for **παῖε**, like **παῦ παῦ**, **οὗτος**, a reading which is commonly accepted *Eg.* 821.

284. **Ἡράκλεις**—he appeals to Hercules as **ἀλεξίκακος**, says the scholiast; adding that he raises a laugh by his care for the pot with the soup in it rather than for his own head. It was however a sort of sacred jar, see 246: cf. *Act.* 43, **κανοῦν ἔχοντε καὶ χύτραν καὶ μυρρίνας**.

285. **μὲν οὖν**—'nay rather,' 'no, it's you we'll stone.' For the use of **μὲν οὖν** in modifying what goes before, see *Eg.* 910, **ἐμοῦ μὲν οὖν**, and

note on *Vesp.* 898, θάνατος μὲν οὖν κύνειος, when 'a dog's death' is suggested by the judge in place of the lighter penalty which the prosecutor proposed.

ὦ μιὰρὰ κεφαλῆ—'accursed wretch': *Hom. Il.* viii. 281, Τεῦκρε, φιλῆ κεφαλῆ; especially in addresses; cf. the tragic use of *κάρα*. Demosthenes uses it as descriptive, e.g. *Meid.* 552 § 117, ταῦτ' ἔλεγεν ἡ μιὰρὰ καὶ ἀναιδῆς αἴτη κεφαλῆ (where follows a masculine participle in accordance with the sense).

286. γεραίτατοι—'most reverend.' Blydes calls this 'error sollemnis' and reads γεραιτεροι 'elders,' comparing *Nub.* 1395 etc.; but the change seems gratuitous.

291. εἶτα—see note on 24.

292. ἀκούσατ', ἀλλ' ἀκούσατε—Hamaker's conjecture adopted by Müller. It follows the line of R οὐκ ἴσατ' ἀλλ', and is supported by 322. In the ordinary reading οὐκ ἴστε γ' the particle γ' is awkwardly placed, though δέ...γε 'yes, but' is common in retort; cf. *Eg.* 363-5. Dobree suggests οὐκ ἴστε μ'. Meineke and Green adopt μάλλ' ἀκούσατε, 'don't (refuse) but': cf. 458: *Ran.* 103, 752 (in both cases however after a question).

295. κατὰ σε χῶσομεν—cf. *Nub.* 792, ἀπὸ γὰρ ὀλοῦμαι: *Vesp.* 784, ἀνά τοί με πείθεις.

299. λέγε λόγον—'tell me a long story': *Lys.* 747, τίνα λόγον λέγεις; 'what nonsense are you talking?' *Eur. Med.* 321 μὴ λόγους λέγε, 'do not speak empty words.' See Mayor's note on *Cic. II. Phil.* 17, 42, dicta dicere, 'to make jests.' 'The general rule is that the cognate accusative must either be defined by an adjective, pronoun, or attributive clause, or else must itself connote something more than the verb; otherwise the addition would be merely superfluous.'

300. μεμίσσηκα—the perfect implies a fixed and permanent hatred: cf. 993, νερόμικας: *Thuc.* i. 120, 4, οὐδεὶς ἐντεθύμηται.

301. κατατεμῶ...καττύματα—'I will cut into shoe-soles': so *Eg.* 768, καταμηθείην λέπαδνα, 'into straps': *Nub.* 370, δερῶ σε θύλακον: 442, ἄσκον δέριεν. ἐς which appears in some manuscripts is therefore not needed.

For καττύματα—cf. *Eg.* 314, οἶδ' ἐγὼ τὸ πρᾶγμα τοῦθ' ὅθεν πάλαι καττύεται. A. εἰ δὲ μὴ σύ γ' οἶστα κάττυμ' οὐδ' ἐγὼ χορδεύματα (see Neil): *Vesp.* 1160, ἐχθρῶν παρ' ἀνδρῶν δυσμένη καττύματα.

We have here a significant threat of the coming onslaught on the leather-seller in the *Knights*. The chorus is indeed speaking for the poet himself: so in *Vesp.* 342, Δημολογοκλέων is used as a term of reviling by Cleon's own partisans the dicasts.

305. ἐκποδῶν—'out of the case': Eur. *Med.* 1222, ἐκποδῶν ἔστω λόγῳ: elsewhere in Aristophanes with words of motion, as in 240. The thought of the Laconians exasperates the chorus, and Dicaeopolis tries to change the subject.

306. τῶν σπονδῶν ἀκούσατ'—i.e. hear from my mouth, like ἀκούειν λόγου, otherwise we should expect the accusative: Dem. in *Macart.* 1051 § 2, εὐνοικῶς ἀκροάσασθαι τῶν λεγομένων.

307. πῶς...καλῶς—how can you say καλῶς (sc. σπείσασθαι)? The second ἄν may be supported (see Blaydes). It is however omitted in R, 'rectissime' according to Cobet, who approves λέγοις ἐπέπερ. εἴπερ...γε, like εἴ γε, 'with or without an intervening word, tends, like *siquidem*, to mean *since*' (Neil).

308. οὔτε βωμός, κ.τ.λ.—αἱ γὰρ συνθῆκαι διὰ τριῶν τελοῦνται· λόγων μὲν ὅσον δι' ὄρκου, ἔργων δὲ διὰ τῶν ἐν βωμοῖς θυσιῶν, χειρῶν δὲ ἐπειδὴ αἱ πίστεις διὰ τῶν δεξιῶν γίγνονται (schol.). Müller compares Eur. *Med.* 21,

βοῆ μὲν ὄρκου, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται.

Enemies of course are always charged with bad faith: so Punica fides, perfide Albion, and the like were quite proverbial expressions. Nor were the Athenian poets behindhand in reviling their foes: cf. *Irs.* 629, (of the Laconians) οἷσι πιστὸν οὐδέν, εἰ μὴ περ λύκῳ κεχηρῶτι: *Pic.* 623, where they are αἰσχροκερδεῖς, as in the vehement denunciation of Sparta, Eur. *Andr.* 445-52.

309. ἐγκείμεθα—'are vehement against': Thuc. ii. 59, 2, ἐνέκειντο τῷ Περικλεῖ, 'assailed': iv. 22, 2, Κλέων πολλὸς ἐνέκειτο.

314. πόλλ' ἄν—'could in many ways show that there are points where they are even the aggrieved party' (Green): πολλά thus goes adverbially with ἀποφῆναιμι, but I do not feel sure of the construction. It seems more natural to take πολλά as well as ἔσθ' ἄ with ἀδικουμένους: so Paley, 'some points and those not a few.' ἔσθ' ἄ—cognate accusative, 'in certain points': so ἔστιν ὧν, ἔστι παρ' οἷς, ἔστιν οὓς, ἔστιν ἧ etc. but εἰσὶν οἷ. ἔστιν οἷ is found Xen. *Cyr.* ii. 3, 18, and *Anab.* vi. 2, 6 (see Kühner's note). κάδικουμένους—a good instance of καί

emphatic, 'actually, even': see 309. Note that the present tense is used of past injuries, while the idea of wrong remains: *Vesp.* 1017, ἀδικεῖσθαί φησιν πρότερος, 'that he has suffered an unprovoked wrong.'

315. τοῦτο τοῦπος...εἰ—cf. *Vesp.* 426, τοῦτο μέντοι δεῖνὸν ἤδη...εἰ μαχοῦμεθα.

317. κἄν γε...λέγειν—this is not strictly logical in expression, as he

was to speak over a block any way, but the meaning is clear enough. **μηδὲ τῷ πλήθει δοκῶ**—‘and do not satisfy the public’ i.e. the chorus, called **δῆμος** 626, with which **πλήθος** is often synonymous.

318. **ἐπιξήνου**—a block to chop meat on (schol.): Aesch. *Ag.* 1277, an executioner's block. **τὴν κεφαλὴν** is the reading of all manuscripts, but, as it gives a dactyl in the fifth foot, editors look on it with suspicion, and suggest **τὴν δέρην, τὴν σφάγην, τοῦ λάρυγγ'** etc. This passage is said to be a parody of an incident in the *Telephus*, where the hero refuses to be silent ‘even if Agamemnon held an axe ready to smite his neck.’

319. **εἰπέ μοι**—a mere exclamation, with plural, like **ἴθι, ἄγε, φέρε**: cf. 328: *Vesp.* 403, **εἰπέ μοι τί μέλλομεν**;

320. **μὴ οὐ**—**μὴ οὐ** because the question implies a negation, **φείδομαι μὴ** becoming **οὐ φείδομαι μὴ οὐ**: cf. Aesch. *Prom.* 627, **τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πάν**; so Soph. *Oed. Tyr.* 1065, **οὐκ ἂν πιθόιμην μὴ οὐ τὰδ' ἐκμαθεῖν σαφῶς** = ‘I will not be dissuaded from learning all’: see Goodwin § 815, 2. **καταξάινειν**—commonly used in the metaphorical sense of tearing and crushing: Soph. *Aj.* 728, **πέτροισι πᾶς καταξανθείς**. ‘Here however,’ says Mr Green, ‘we have the double meaning of carding and combing into a red coat, and of mauling and crushing into a bloody mass.’ For **τοῦτον ἐς** Blaydes reads **τουτονί** on the analogy of 301.

321. **οἶον**—‘how,’ as in 447. **μέλας**—there seems, as Merry says, a particular stress on **μέλας**, and the meaning may be, ‘how your black smouldering embers have blazed up in rage.’ **θυμάλωψ**—glowing charcoal. The sound suggests **θυμός**: Soph. *Oed. Col.* 434, **ὀπηνίκ' ἔξει θυμός**, quoted by Green, who translates ‘How fierce, good colliers, your dark choler glows’: cf. Eur. *Iph. T.* 987, **δεινὴ τις ὄργῃ δαίμωνων ἐπέξεσεν**.

322. **ἐτέόν**—‘really,’ in questions and appeals, sometimes ironical as in 609. **ᾤχαρνηδαί**—‘sons of the Acharnians,’ a sonorous epic title formed in Homeric fashion.

323. **τᾶρα**—i.e. **τοὶ ἄρα**, so most editors for **γ' ἄρα** or **γ' ἄρα**: cf. *Ran.* 253, **δεινὰ τᾶρα πεισόμεσθα**: *Av.* 1225 etc.

325. **τεθνήξω**—from **τέθνηκα** are formed two futures **τεθνήξω** and **τεθνήξομαι**, meaning ‘I shall be dead.’ The active is the older form: cf. 590; Aesch. *Ag.* 1279, **τεθνήξομεν**, where there can be no doubt of the reading. Thus **τεθνήξεις** should be read *Vesp.* 654, where the two best manuscripts R and V have **τεθνήσει**. For the construction cf. Aesch. *Ag.* 1660, **ἴσθι δῶσων** etc. No instance is however given with **ὦς**.

327. ὡς ἔχω γ'—see Blaydes for instances of ὡς...γε, e.g. *Vesp.* 218. We have now a parody of a scene from the *Telephus*, when the hero approached the Grecian camp, begging relief from the wound inflicted by the spear of Achilles.

330. ἔνδον εἶρξας—Dicaeopolis has turned to get the 'hostage' from his house, or filched it unperceived from one of the chorus; and his confident bearing alarms the Acharnians. πὶ τῷ—'on the strength of what?': *Vesp.* 317, ἐπὶ τῷ κομῶς;

331. τούτον—holding up a coal-basket; as Telephus in the tragedy seized the child Orestes to compel the Greeks to pity him. So Mnesilochus, *Thesm.* 697, seizes a wine-skin from the women who are assailing him, and holds its life as security.

335. ὡς ἀποκτενῶ—usually explained as 'being assured that,' so *Nub.* 209: *Vesp.* 416: cf. 325 and 333. In the latter ὡς may be an exclamation. κέκραχθ'—*Vesp.* 198: *Thesm.* 692, κέκραχθι imper. of κέκραγα perf. with present sense. Blaydes thinks that we have here the plural κέκραχθε = κεκράγετε (*Vesp.* 415), like ἄνωχθε *Hom. Od.* xxii. 427: but the singular is quite in place, as in 366.

336. ὀμήλικα τόνδε—the old coal-basket (schol.). 'Will you then after all destroy my dear old coal-loving mate here?' The basket is ὀμήλιξ or ἡλιξ as having begun its basket life with the Acharnian's collier life' (Green). For the absence of the article cf. 454, etc. and see note on 130.

338. τόν τε Λακ.—'and (say) with regard to the Lacedaemonian, that' etc. The reading is uncertain; but the position of τὸν Λακεδαιμόνιον shows that it is most likely the subject of the following clause with ὅτι: for the construction cf. 117: 375. τῷ τρόπῳ—'to your temper' (bent, or character). Müller (with Enger) has τῷ τρόπῳ, 'in some way.' Otherwise we have ὅτι τῷ τρόπῳ σοῦστί φίλον, 'even of the Lacedaemonian himself say whatever suits your humour' (Green).

343. ὅπως μὴ...ἐγκάθηνται—ὅπως (μὴ) with the future is common in Aristophanes, e.g. 955. Here with a present indicative it expresses a suspicion and apprehension concerning a present ground of fear, 'I am afraid they ποτε have stones hidden somewhere in their cloaks'; see Goodwin § 282. ἐγκάθηνται—lurking in ambush, as it were.

344. ἐκσέσισται—sc. ὁ τρίβων, the leader speaking for the rest.

345. μὴ μοι πρόφασιν—*Nub.* 84, μὴ μοί γε τοῦτον: *Vesp.* 1179, μὴ μοί γε μύθους. βέλος 'tragediam sapit' (Müller): cf. *Vesp.* 615.

346. ἅμα τῇ στροφῇ—χορεύουσιν ἅμα (schol.); this part of the

scene ending with a dance or rhythmical movement by the chorus towards the central thymele.

347. ἐμέλλετ' ἄρα—comparing the other instances of ἐμελλον ἄρα or ἄρα, *Nub.* 1301, ἐμελλον ἄρα σε κινήσειν: *Iesp.* 460: *Kan.* 268, ἐμελλον ἄρα παύσειν, we get the meaning 'I knew you would, I thought I should make you,' lit. 'you were, it seems, after all going to...' πάντως—'anyway, certainly.' ἀνήσειν τῆς βοῆς—'to stop your shouting' is read by most editors: cf. *Pac.* 318, τῆς βοῆς ἀνήσετε. Mr Green however retains ἀνασελεω βοήν in the sense of raising a noisy cry to save their coals, 'with evident reference to σειστός in the line before.' ἀνασελεω and its compounds are certainly used of threatening demonstrations; see Lid. and Scott. Note however that βοή is used throughout of the shout of attack, as it is in the *Wasps* (e.g. 471). C, followed by Merry, reads ἀνασελεω βοάς 'to wave your—cries' (instead of 'your hands') in token of submission, i.e. to cry out for a truce: cf. *Thuc.* iv. 38, 1, τὰς χεῖρας ἀνέσεισαν, of the Spartans at Sphacteria. So Paley, who reads βοήν. The rare plural βοάς occurs *Soph. Ant.* 1021, and α is written over ῆς, in the same hand, in the Ravenna manuscript. Müller has ἀνήσειν τὴν βοήν, which he seems to understand as 'to utter your cry, go on shouting,' but the words cannot bear this meaning.

348. ὀλίγου—sc. δεῖν or δεόντες, 'all but': cf. 381. Παρνήσιοι— from the forests of Mount Parnes, which still furnish wood for charcoal.

349. ἀτοπίαν—'queerness, unreasonableness'; elsewhere of things rather than persons. τῶν δημοτῶν—'of their fellow-townsmen'; τῶν has a possessive force as in 62.

350. ὑπὸ τοῦ δέους—so 581. τῆς μαρίλης συχνήν—*Pac.* 167, τῆς γῆς πολλήν: *Plut.* 694, τῆς ἀθάρας πολλήν: so in prose ἡ ἡμίσεια τῆς γῆς, αἱ ἡμίσειαι τῶν νεῶν etc.

352. ὀμφακίαν—'harsh, sour,' of wine made from unripe grapes (*ὄμφακες*).

354. ἴσον ἴσῳ φέρον—'that stands half and half' i.e. admits of equal give and take. κεκραμένον is implied in the construction. This is said to be a metaphor, suggested by ὀμφακίαν, from wine which bears (φέρει) an equal admixture of water: *Plut.* 1132, οἶμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης: *Eg.* 1188, τὰ τρία φέρων καλῶς, i.e. three parts of water to two of wine.

360. πόθος ὅ τι φρονεῖς—'longing for your meaning': *Nub.* 1392, τὰς καρδίας πηδᾶν ὅ τι λέγει: *Soph. O. T.* 74, λυπεῖ τί πράσσει: *Aj.* 794, ὥστε μ' ὠδίνειν τί φῆς.

364. ἤπερ—= ὡσπερ, καθάπερ. Blaydes renders τὴν δίκην 'iustitiam'; but it is rather the trial of the issue as proposed by Dicaeopolis.

366. ἰδοῦ, θέασαι—Dicaeopolis brings the block: cf. *Eg.* 997, ἰδοῦ, θέασαι, where Cleon produces the oracles.

367. οὗτοσὶ τυννουτοσί—='this little fellow here': *Nub.* 878, παιδάριον τυννουτοσί, 'only so big,' δεικτικῶς (schol.): *Ran.* 139, ἐν πλοιαρίῳ τυννουτοσί, 'no bigger than that.'

368. ἀμέλει—='in truth,' 'rest assured' (Blaydes), with an assertion, as in *Nub.* 422 and 488.

οὐκ ἐνασπιδώσομαι—'enshield myself' (Paley): οὐ παρασκευάσομαι ἐπιπολύ, as the scholiast explains.

370-5. τοὺς τε γάρ... τῶν τ' αὖ—'the country people are so conceited that any praise, however exaggerated, of the mother city delights them; and the old citizens are so crabbed and cross that one is pretty certain to be condemned by them in the law-courts if one says a word against Athens' (Paley).

373. καὶ δίκαια κᾶδिका—*Eg.* 256, κεκραγῶς καὶ δίκαια κᾶδिका: *Nub.* 99, λέγοντα νικᾶν καὶ δίκαια κᾶδिका. We use the disjunctive expression 'right *or* wrong.'

374. ἀπεμπολώμενοι—so Creon inveighing against soothsayers (*Soph. Ant.* 1036) says,

τῶν σ' ὑπαὶ γένους

ἐξημπόλημαι κάκπεφόρτισμαι πάλαι.

Cf. *Pac.* 633, τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν: *Plaut. Bacch.* iv. 6. 16, o stulte stulte, nescis nunc venire te: cf. Shakespeare, *Rich. III.* v. 3, 305, 'Dickon thy master is bought and sold.'

375. τῶν τ' αὖ γερόντων—i.e. the dicasts, before whom he might be dragged by Cleon. Here and in 377 Dicaeopolis speaks for the poet himself.

376. βλέπουσι... δακείν—'look to, long for': so *Vesp.* 847, τιμᾶν βλέπω. δάκνω is not uncommon in the sense of hurting or galling; cf. 325; *Vesp.* 778.

377. αὐτός τ' ἐμαντόν—For the construction cf. *Nub.* 145,

ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας.

ὑπὸ Κλέωνος ἄπαθον—*Aesch. Prom.* 1041, πάσχειν κακῶς ὑπ' ἐχθρῶν: so κακῶς ἀκούω, πληγὰς λαμβάνω, and other such virtual passives are constructed with ὑπὸ or πρὸς: αἰσθόμενος ὑπ' αὐτομόλων is the reading of all the manuscripts, *Thuc.* v. 2, 2.

378. τὴν πέρυσι κωμωδίαν—(*Vesp.* 1044) the *Babylonians*, see Introduction.

379. ἐς τὸ βουλευτήριον—the βουλή had certain judicial functions, the chief of which was to receive denunciations (εἰσαγγελία) of offences for which no special penalty was provided by law. The senate could inflict a penalty or send the case before the courts.

380. κατεγλώττιζέ μου—‘hemouthed me’: *Eg.* 351, κατεγλωττισμένη, of the city which was cowed by Cleon’s tongue.

381. κάκυκλοβόρει—*Eg.* 137, Κυκλοβόρου φωνὴν ἔχων: *Vesp.* 1034, φωνὴν δ’ εἶχεν χαράδρας ὄλεθρον τετοκυίας. Cycloborus was ‘the name of a torrent which in wet weather descends from Lycabettus and passes through the city of Athens with a loud roar’ (C.).

κάπλυνεν—‘drenched with abuse’: *Dem. in Boeot.* 997 § 11, ἀλλήλους πλυνοῦμεν (the speech is rather rough and ready, not to say slangy, in style). In *Plat. Euthyd.* 277 D, we have μειράκιον βαπτίζόμενον, ‘being drowned’ (with questions).

382. μολυνοπραγμονούμενος—from μολύνω ‘to defile,’ formed like πολυπραγμονῶ. The sense is ‘involved in dirty quarrels or processes.’

384. ἐνσκευάσασθαι—*Ran.* 523, ὅτι σε παίζων Ἡρακλέα νεσκεύασα. Blaydes reads ἐνσκευάσ’ ἐμαντόν, as the middle by itself means to dress one’s self and the μ’ is otiose.

οἶον ἀθλιώτατον—to excite compassion in his trial, cf. *sordēs, sordidatus*. For the adjective cf. Ἡρακλέα above, otherwise one might expect the adverb. This verse occurs again l. 436, where it is quite out of place.

385. τί ταῦτα στρέφει—cf. *Plat. Phaedr.* 236 E, τί δὴτ’ ἔχων στρέφει; ‘why all this shuffling?’ id. *Lach.* 196 B, στρέφεται ἄνω καὶ κάτω. Blaydes reads στρέφεις with two inferior manuscripts; cf. *Eur. Hec.* 750, τί στρέφω τάδε;

πορίζεις—Blaydes says ‘legendum πορίζει,’ citing *Ran.* 880, πορίσασθαι ῥήματα. On the other hand we have *Vesp.* 365, ἐκπόριζε μηχανήν: 859, εὐ γ’ ἐκπορίζεις αὐτά: 1113, ἐκπορίζομεν βίον. τριβάς—‘delays’: *Soph. Ant.* 577, μὴ τριβάς ἔτ’.

389. ἐμοῦ γ’ ἔνεκα—‘for aught I care,’ *per me*: *Dem. Lept.* 461 § 12, οὐδὲ γὰρ εἰ πάνυ χρηστός ἔσθ’, ὡς ἐμοῦ γ’ ἔνεκ’ ἔστω: cf. 958. παρ’ Ἱερωνύμου—a shaggy-haired poet, according to the scholiast, or one who used frightful masks. He is supposed to be ‘the son of Xenophontus’ (*Nub.* 348): cf. *Eccl.* 201, Ἀργεῖος ἀμαθής, ἀλλ’ Ἱερώνυμος σοφός. ‘The bombastic character of epithets which he used in his dithyrambic poems is ridiculed in the long adjective, which resembles the σφραγιδονυχαργοκομήτας of *Nub.* 332’ (Merry).

390. Ἄϊδος κυνήν—‘cap of darkness,’ which made one invisible:

Hom. *Il.* v. 845, Ἀθήνη | δὲν' Ἀϊδὸς κυνέην μὴ μιν ἴδοι ὄμβριμος Ἄρης: cf. Hes. *Scut.* 227, Ἀϊδὸς κυνέη νυκτὸς ζόφου αἰνὸν ἔχουσα: Plat. *Rep.* 612 B, εἰάν τις τὸν Γύγου δακτύλιον καὶ τὴν Ἀϊδὸς κυνέην.

391. Σισύφου—Hom. *Il.* vi. 153, Σίσυφος, ὃς κέρδιστος γένητ' ἀνδρῶν, 'the craftiest of men': so Aeschines calls his great rival ὁ Σίσυφος ὅδε (*Fals. leg.* 254 § 33). Hence Hor. *Sat.* ii. 3, 21, vafer ille Sisypus.

392. ἀγὼν οὗτος—the trial or debate is a regular feature in the Aristophanic comedy. It comes in between the *parodos* of the chorus and the *parabasis*: cf. *Vesp.* 533. It marks the turning point in the play, and usually ends in establishing the poet's views and demolishing his opponent's.

393. ὦρα ὅτιν...λαβεῖν—so *Vesp.* 346, ὦρα σοι ζητεῖν: 648, ὦρα ζητεῖν σοι etc.

394. βαδιστέ' ἐστίν—cf. 480: *Nub.* 727, οὐ μαλθακιστέ' ἀλλὰ περικαλυπτέα. See Classen's note on the use of the impersonal neuter plural by Thucydides (i. 7, 1, πλωμιωτέρων ὄντων). ὡς Εὐριπίδην—some change in the scenery is now perhaps made and the house of Euripides is shown; see however note on 174. In the following scene we have a tissue of tragic parody and Euripidean phrase. Aristophanes has the happiest touch in making fun of the poet's mannerisms and subtleties of style and in burlesquing his tragic situations.

395. παῖ παῖ—*Ran.* 37, παιδίον, παῖ, ἦμι, παῖ, when Dionysus is calling on Heracles. The servant is called Cephisophon in the manuscripts and scholia, as the slaves in the *Knights* were called Nicias and Demosthenes. Cephisophon was an actor, and (some say) assisted Euripides in writing: see *Ran.* 944, 1408.

396. οὐκ ἔνδον κ.τ.λ.—cf. Eur. *Alc.* 521, ἔστιν τε κοῦκ ἔτ' ἔστιν: *Or.* 904, Ἀργεῖος οὐκ Ἀργεῖος: *Troad.* 1223, θανεῖ γὰρ οὐ θανοῦσα: see Blaydes for many other passages.

398. ὁ νοῦς μὲν ἔξω—'there is severe satire in the notion of a man composing tragedy while his mind is far away' (Paley). ξυλλέγων—*Ran.* 849, ξυλλέγων μονωδίας: *ib.* 841, στωμυλισσυλλακτάδῃ: he is not even allowed originality. ἐπύλλια—'versicles,' a contemptuous diminutive; *Pac.* 592: *Ran.* 942.

399. ἀναβάδην—'upstairs' as the scholiast explains, or 'with his

legs up': cf. *προβάδην*, *ὀρθοστάδην* etc., words denoting posture: see 409, 411; cf. *Plut.* 1123.

401. *σοφῶς*—Euripides was distinctively *σοφός*, logical and philosophical, and *σοφός* is a favourite word of his, as Aristophanes perpetually reminds us. Thus Dionysus hesitates to decide between his claims and those of Aeschylus with the words *τὸν μὲν γὰρ ἡγοῦμαι σοφὸν τῷ δ' ἡδομαι*, *Ran.* 1413; and the enlightened son beats his father for not liking Euripides though *σοφώτατον*, *Nub.* 1378. *ὑποκρίνεται*—'explains, interprets,' *Vesp.* 53, *οὕτως ὑποκρινόμενον σοφῶς ὀνειράτα*. Müller says 'answers,' but this should be *ἀποκρίνεται* (as Blaydes reads) in Attic; see Liddell and Scott. Euripides prides himself on his talking wives and slaves and virgins (*Ran.* 949).

402. *ἀλλ' ὅμως*—so 956: Euripides is rather fond of this combination, e.g. *El.* 753, *ἤκουσα καὶ γὰρ τηλόθεν μὲν ἀλλ' ὅμως*.

404. *Εὐριπίδιον*—a coaxing diminutive, like *παππίδιον*, *Vesp.* 655: *ἐρωτικὰς μιμῆται φωνάς*, says the scholiast: cf. *Nub.* 222, *ὦ Σώκρατες, ὦ Σωκρατίδιον*: *ib.* 80 etc.

405. *ὑπάκουσον*—'answer my call': *Vesp.* 273: often of the door keeper, as in *Plat. Crito* 43 A: *Act. Apost.* xii. 13.

406. *Χολλειδῆς*—from a deme belonging to the tribe Aegeis or Leontis, near Hymettus. Müller, assuming from line 34 that Dicaeopolis was an Acharnian, agrees with the scholiast that he now calls himself *Χολλειδῆς* with a pun on *χωλός*, 'ad misericordiam Euripidis movendam'; 'a wardsman of Cripplegate,' as Merry suggests.

408. *ἀλλ' ἐκκύκλήθητ'*—'do be wheeled out,' even if you can't come down. The *ἐκκύκλημα* was a machine or small stage on wheels, which was brought forward to show the interior of houses. Here 'it is pushed forward, and exhibits Euripides in an elevated position: below, his servant and a profuse display of tattered garments' (Mitchell).

409. *καταβαίνειν*—either from my couch or from upstairs, according as *καταβάδην* is understood.

410. *λέλακας*—in the sense of loud utterance this is a tragic word, common in Euripides, and used by Aristophanes when he assumes a tragic style, e.g. *Plut.* 39,

τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων;

411. *οὐκ ἐτός*—'not without reason.' 'No wonder your heroes are lame, when you yourself can't get down from your sofa'; or 'if they are created at the top of a break-neck stair.' Philoctetes, Telephus and Bellerophon were lame characters, and so Aeschylus calls Euripides

a cripple-monger (χωλοποιόν), as well as a beggar-maker and a rag-stitcher, *Ran.* 842 sq., cf. ib. 1063. ποιεῖς—sc. ἐν ποιήσει.

415. τοῦ παλαιοῦ δράματος 'of that old play of yours,' sc. the *Teliphus* (Blaydes); see note on *Vesp.* 449, τοὺς βότρυς = 'those grapes.' The *Teliphus* was first represented in 438, 13 years back. Instead of τοῦ, του is read by some, but it does not suit the sense so well, for Dicaeopolis had his eye already on a particular set of rags.

416. ῥῆσιν μακράν—the poet being given to long prologues and long speeches.

418. τὰ ποῖα—see note on 963. Οἰνεύς—Oeneus king of Calydon was driven in old age from his throne. ὀδί—pointing to a suit of rags in which Oeneus had appeared.

419. ἤγωνίζετο—i.e. on the stage.

421. τυφλοῦ Φοίνικος—according to the legend that Phoenix was blinded by his father Amyntor whom he had offended; his sight was afterwards restored by Chiron.

423. λακίδας...πέπλων—Aesch. *Pers.* 835, λακίδες ἐσθημάτων: *Choeph.* 28, ὑφασμάτων λακίδες.

424. ἀλλ' ἦ—generally 'asking a question in hope of a negative answer' (Neil on *Eq.* 953). Here however it suggests mere doubt and expectation; and so I think in Plat. *Gorg.* 447 A, while in *Vesp.* 8, we have a question of surprise and expostulation.

425. πτωχιστέρου—from πτωχός, 'wohl nur komisch' (Krüger, *Gr.* 23. 1, 8), so λαλίστερα (*Ran.* 91): also from substantives in ης πορίσται (Thesm. 735), κλεπτίστατος (*Plut.* 27). Sophocles makes the Greeks leave Philoctetes, ῥάκη προθέτες βαιά (*Phil.* 274), and generally depicts him in a state of discomfort which Euripides could scarcely have surpassed.

428. οὐ Βελλεροφόντης—Dicaeopolis by a sort of attraction 'echoes the word in the same case' (Green): so Τηλέφον below. κάκείνος—'ille quem dico' (Blaydes), 'my man.' προσαιτῶν—the regular word for begging, so 452. Bellerophon was lamed by his fall from Pegasus, on whose back he tried to go up to heaven, and it would seem that he was represented by the poet in misery and rags.

434. μεταξύ τῶν Ἰνοῦς—i.e. between (the rags of Thyestes and) Ino's: so *Av.* 187, ἐν μέσῳ γῆς (sc. καὶ οὐρανοῦ): cf. Thuc. iii. 51, 3, ἐς τὸ μεταξύ τῆς νήσου (καὶ Νισαίας): and Shilleto's note Dem. *Fals. leg.* 392 § 181, τὸν μεταξύ χρόνον τοῦ ἀπολαβεῖν. We find Ino as one of the poet's 'sallow heroines,' *Vesp.* 1414.

435. διόπτα—holding the ragged vesture full of holes up to the

light. The line may be a parody of ᾠ Ζεῦ πανόπτα κ.τ.λ. from some tragedy. Line 384 is here repeated in the manuscripts; but it is bracketed or left out by most editors, as ᾠ Ζεῦ κ.τ.λ. is not a prayer.

438. τὰκόλουθα—‘accompaniments,’ with genitive, as in Soph. *Oed. Col.* 719; the dative construction is more common.

439. τὸ πιλίδιον—‘the bit cappie’; he wants all the beggarly equipments of Telephus, which he mostly describes with deprecatory diminutives.

440. δεῖ γάρ με κ.τ.λ.—two lines from the *Telephus*, says the scholiast. The Mysian prince Telephus entered the Greek camp in beggar’s guise in order to win compassion.

443. τοὺς δ’ αὖ χορευτάς—according to the scholiast this is an allusion to the want of connexion of Euripides’ choral odes with the subject of the play. It may be so. Any way the chorus in a play would not be supposed to penetrate a disguise which might be obvious to the audience. So now the chorus were to think that it was only Dicaeopolis, and not the poet himself, who was pleading the cause of the Spartans.

444. ῥηματίοις—*Eq.* 216, ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς, ‘telling catch-phrases in popular oratory’ (Neil): cf. *Vesp.* 668, τοῦτοις τοῖς ῥηματίοις περιπεφθείς. σκιμαλίσω—‘flout’ with an insulting gesture; so *Pac.* 549.

445. πυκνῆ—‘prudent, clever’: ‘vox Socraticis usitatissima, ut et λεπτός’ (Blaydes). This verse like many that follow is tragic parody or quotation, ‘Thou schemest subtle plans with prudent mind.’

446. εὐδαιμονοίης—‘bless you,’ expressing gratitude as Eur. *El.* 231, εὐδαιμονοίης, μισθὸν ἠδίστων λόγον: cf. 457, where the blessing comes in as he gets the basket. The scholiast cites from the *Telephus*, καλῶς ἔχοιμι, Τηλέφω δ’ ἀγὼ φρονῶ (sc. γένοιτο or the like): ‘Telephus be—I won’t say what’ (Paley).

447. οἶον—321, 817. ἤδη κ.τ.λ.—the effect of the tragic vesture is felt at once, in an aptitude for diminutives and nice distinctions. Note the force of the present tense, like that of the imperfect *Vesp.* 638, ἠῦξάνομην ‘I felt myself growing taller.’

448. ἀτὰρ...γε—*Nub.* 801, ἀτὰρ μέτειμι γ’ αὐτόν: 1220, ἀτὰρ οὐδέποτε γε: *Thesm.* 207, ἀτὰρ ἢ πρόφασις γε: Aesch. *Prom.* 1011, ἀτὰρ σφοδρύνει γ’.

450. ᾧ θύμ’—so 480: *Eq.* 1194: *Vesp.* 756, σπεῦδ’ ᾧ ψυχῆ: Hom. *Od.* xx. 18, τέτλαθι δὴ, κραδίη.

452. γλίσχρος—‘importunate’ lit. ‘sticking.’ In later Greek the

word comes to mean greedy and niggardly and so poor and shabby; hence the scholiast's explanation *ταπεινὸς κόλαξ*. *λιπαρῶν*—'obvise petens' (Müller).

453. *σπυρίδιον*—Paley and Merry understand a sort of wicker-work lamp-shade with a hole burnt in it; but 469 rather suggests an ordinary basket damaged by accident.

454. *πλέκους*—*Ρακ.* 528, *ἐχθροῦ φωτὸς ἐχθιστον πλέκος*. *χρέος* is here used for need = *χρεία*.

457. *ὥσπερ ἡ μήτηρ*—see 478.

458. *μᾶλλά*—*sc.* *μὴ (τοῦτο λέξης) ἀλλά*, 'O no! but': cf. *Καν.* 103, 745, 752, *μᾶλλὰ πλεῖν ἢ μαινομαι*. Less easy to explain is *μὴ* with the indicative to express emphatic denial after an oath, which occurs *Αν.* 195: *Eccl.* 1000: *Iys.* 917 (*μὰ τὴν Ἀφροδίτην... μὴ ἐγὼ σε ἀφήσω*): so Hom. *Il.* x. 330 etc.: see Monro's *Hom. Gr.* § 358.

459. *κοτυλίσκιον*—'a little cup with the lip (rim) knocked off.'

460. *φθείρου*—like *ἔρρε* 'be off'; *Plut.* 598, 610.

461. *οὔπω κ.τ.λ.*—Mitchell understands this line of the bad morality which the poet taught: Blaydes, with the scholiast, refers it to his dreary characters, 'molestiam suam eo excusat Dicaeopolis quod molestus ipse sit Euripides.' Does *οὔπω* suggest a veiled threat of coming castigation, while the words are seemingly innocent, 'you don't know yet what harm you are doing' (by refusing me)?

464. *τὴν τραγωδίαν*—'all my tragedy,' its essence being its beggarly properties and externals; cf. 470.

465. *ταυτηνί*—*sc.* *τὴν χύτραν*. For the line cf. *Αν.* 948, *ἄπειθε τουτονὶ λαβών. II. ἀπέρχομαι*.

469. *ἰσχνὰ φύλλεῖα*—*τὰ ἀπολεπίσματα τῶν λαχάνων* (schol.), refuse outside leaves.

470. *ἰδοῦ σοι*—'there, take it': *ἰδοῦ* is practically an adverb and so accented.

472. *οὐ δοκῶν κ.τ.λ.*—from the *Oeneus*, according to the scholiast, or the *Telephus*. The *κοίρανοι* are the Greek chieftains to whom the hero in disguise addresses himself; and thus Euripides is complimented by calling him a prince.

474. *ἐν ᾧπερ*—*Αν.* 1677, *ἐν τῷ Τριβαλλῶ πᾶν τὸ πρᾶγμα: Iys.* 32, *ἔστ' ἐν ἡμῖν τῆς πόλεως τὰ πράγματα: Thuc.* i. 74, 1, *ἐν ταῖς ναυσὶ τῶν Ἑλλήνων τὰ πράγματα ἐγένετο*.

478. *σκάνδικα...μητρόθεν*—Aristophanes is always jeering at Euripides as 'the son of an herb-seller,' nay more a seller of wild potherbs: see *Thesm.* 387, *τοῦ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας*:

ib. 455, ἄγρια γὰρ ἡμᾶς, ὦ γυναικες, δρᾶ κακὰ | ἄτ' ἐν ἀγροῖσι τοῖς λαχάνοις αὐτὸς τραφεῖς. So Aeschylus addresses him in indignation ἀλληθες; ὦ παῖ τῆς ἀρουραίας θεοῦ (*Ran.* 840). Possibly such humble plants as σκάνδιξ (chervil) and τεῦθλον (beet) had been mentioned somewhere in his plays; cf. 894; and *Eg.* 19, where the offer to speak κομψευρικῶς provokes the protest μή μοί γε, μή διασκανδικίσης (see Neil's note on the plant). Any way the sneer has been generally taken for serious fact. Pliny however (*N. Hist.* xxii. 22 (38), 80) assumes that it was a mere gibe: speaking of *scandix* he says, haec est quam Aristophanes Euripidi poetae obicit ioculariter: matrem eius ne olus quidem legitimum venditasse sed scandicem.

479. πηκτὰ δωμάτων—'the barriers of the halls,' i.e. the house door: Eur. Fr. 1005, λῦε πακτὰ δωμάτων: cf. *Vesp.* 128, ἐπακτώσαμεν: *Lys.* 265, τὰ προπύλαια πακτοῦν: Soph. *Aj.* 579, καὶ δῶμα πάκτου.

The door is now shut, and the ἐκκύκλημα drawn back: cf. *Thest.* 265, εἴσω τις ὡς τάχιστά μ' εἰσκυκλησάτω.

480. ἐμπορευτέα—'thou must go thy way': Soph. *El.* 405, ποῖ δ' ἐμπορεύει; the sense of 'travelling' for merchandise, 'thou must go to market,' which Blaydes suggests as possible, seems confined to prose.

483. γραμμῆ—'starting-point' or rather line: ἀρχή, ἀφετηρία, ἡ λεγομένη βαλβίς (schol.). 'This is the scratch, and up to it you must come' (Green).

484. ἔστηκας;—he finds his soul jibbing like a restive horse and refusing to move. οὐκ εἶ—'won't you start?' This meaning seems certain; but Müller unaccountably takes εἶ from εἶμι and connects it with καταπιών as a periphrastic perfect, a construction almost confined to perfect participles (e.g. Aesch. *Ag.* 1051). καταπιών Εὐριπίδην— and therefore inspired with his logic and power of piteous appeal: cf. *Vesp.* 380, τὴν ψυχὴν ἐμπλησάμενος Διοπίθου, i.e. with his frantic courage.

485. ἐπήνεσ'—'bravo! that's right': Soph. *Aj.* 536, ἐπήνεσ' ἔργον, 'I approve your act.' Quite different is κάλλιστ', ἐπαινῶ (*Ran.* 508), 'thank you,' a polite refusal, Lat. *benigne*. For the aorist cf. *Eg.* 696, ἤσθην ἀπειλαῖς, 'I like your threats,' where Neil notes that 'aorists of instantaneous action' are almost confined to dramatists.' The Greek idiom is really more exact than ours, e.g. τί τοῦτ' ἔλεξας, i.e. at the moment when you spoke.

486. ἐκεῖσε...ἐκεῖ—to the ἐπίξηνον (366).

487. εἰποῦσ'—the tense is unsatisfactory; Blaydes reads εἰπέ θ'. Müller defends the text by *Nub.* 1062, καὶ μ' ἐξέλεγξον εἰπών: see also

Jowett on Thuc. iv. 112, 1, ἐμβοήσαντα = ὅς ἐνεβόησε. In ἄττ' ἂν αὐτῇ σοι δοκῆ Müller sees an allusion to the irrelevance of the poet's style.

489. ἄγαμαι καρδίας—'well done, heart!': *Av.* 1744, ἄγαμαι λόγων: *Eur. Rhés.* 245, ἄγαμαι λήματος: *Dem. de Cor.* 296, § 204 τίς οὐκ ἂν ἀγάσαιτο τῶν ἀνδρῶν τῆς ἀρετῆς;

495. τρέμει—*Eq.* 265, τρέμων τὰ πράγματα: *Soph. Oed. Col.* 256, τὰ ἐκ θεῶν τρέμοντες.

497. μή μοι κ.τ.λ.—the scholiast quotes from the *Telephus*,
μή μοι φθονήσητ', ἄνδρες Ἑλλήνων ἀκροί,
εἰ πτωχὸς ὦν τέτληκ' ἐν ἐσθλοῖσιν λέγειν.

'The speech of Dicaeopolis is doubtless a parody throughout of a famous ῥῆσις in the *Telephus*, in which he pleaded his cause before the Greek chieftains. These ῥῆσεις were recited at banquets, even, it would seem, after a family dinner (*Nub.* 1365), so the audience would be able to follow and appreciate the parody' (C). For the use of φθονῶ cf. *Iys.* 649, εἰ δ' ἐγὼ γυνὴ πέφυκα τοῦτο μή φθονεῖτέ μοι: *Eq.* 580, μή φθονεῖτ' ἡμῶν κομῶσι.

498. ἔπειτα—'then,' i.e. though πτωχός: cf. 126: *Av.* 29. Does the repeated mention of the speaker's beggarly state, as in 558 and 578, suggest that the humbler citizens were overawed by the powerful war party?

501. δεινὰ μὲν—*Nub.* 1462, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.

503. ξένων παρόντων—the *Babylonians* being performed at the Great Dionysia, about the end of March, when the allied cities paid their tribute and numbers of strangers were in Athens.

504. αὐτοί—'by ourselves, alone': *Thesm.* 472, αὐταὶ γὰρ ἐσμεν: *Iesp.* 255, ἄπιμεν οἰκαδ' αὐτοί. οὐπὶ Δηναίῳ τ' ἀγών—this is the Lenaeae contest.

ἐπί—i.e. 'at': *Dem. Meid.* 517, § 10, ἡ ἐπὶ Δηναίῳ πομπὴ καὶ οἱ τραγωδοὶ καὶ οἱ κωμωδοί. 'The Δῆναιον was a large precinct surrounding a temple in the valley on the S.E. side of the acropolis close to the Dionysiac theatre; where the plays were performed. The sacrifices and other ceremonies would take place in and before the temple of Dionysus Lenaeus' (C).

507. περιεπιτισμένοι—'cleared from the husks,' or, as Paley understands it, cleared from straw, etc., i.e. free from the foreign visitors. If the following line be genuine it would seem that the word does not imply the removal of all the chaff.

508. τοὺς γὰρ μετοίκους ἄχυρα κ.τ.λ.—there is no reason to suppose that the μέτοικοι who were resident in Athens would be

excluded from the Lenæan festival; we must therefore infer the meaning to be that though the μέτοικοι might indeed be there, one need not mind their presence as they would be only a little chaff naturally left among the grain. This is not quite satisfactory, as the first and obvious meaning of the words is that the μέτοικοι were winnowed out; and Meineke may be right, with Valckenaer and Dobree, in omitting the line. It may have been added by a well-meaning commentator, who took μετόικους to mean strangers in a general way.

509. ἐγὼ δὲ μισῶ μὲν—‘now I indeed hate’ etc. μὲν is answered by ἀτάρ below, suggesting an objection ‘still.’

510. Ποσειδῶν...σεισας—see Thuc. i. 128, 1, οἱ Λακεδαιμόνιοι ἀναστήσαντες ποτε ἐκ τοῦ ἱεροῦ τοῦ Ποσειδῶνος ἀπὸ Ταινάρου τῶν Εἰλώτων ἰκέτας ἀπαγαγόντες διέφθειραν, δι’ ὃ δὴ καὶ σφίσιν αὐτοῖς νομίζουσι τὸν μέγαν σεισμόν γενέσθαι ἐν Σπάρτῃ. The great earthquake was in 466. We hear too of frequent earthquakes in Greece in 427 and 426, Thuc. iii. 87, 4: 89, 4. Earthquakes in general were attributed to Poseidon, hence his epithets ἐννοσίγαιος, ἐνοσίχθων etc.

512. ἀμπέλια κεκομμένα—cf. 232, 987.

513. οἱ παρόντες ἐν λόγῳ—cf. *Av.* 30, ἡμεῖς γάρ, ὦνδρες οἱ παρόντες ἐν λόγῳ. τί ταῦτα τοῦς—so *Thesm.* 473, τί ταῦτ’ ἔχουσαι κείνον αἰτιώμεθα;

515—539. The Megarian affair was one of the smaller incidents which precipitated the outbreak of the war. In 445 the Megarians, who had been in alliance with Athens for some fourteen years (Thuc. i. 103, 4), revolted and cut to pieces the Athenian garrison: this was shortly before the thirty years truce (*ib.* 114, 1). This secession was most injurious to Athenian interests, as it left Athens open to an invasion from Peloponnesus; hence there was a very bitter animosity against Megara. We have no authentic history of the intervening years; but in 433 we find the Megarians at the Peloponnesian conference complaining, besides other things, that they were excluded ‘contrary to the treaty’ from all traffic within the limits of the Athenian empire (Thuc. i. 67, 4). When the Spartan envoys came to Athens in 432 they strongly urged the abrogation of the ‘decree about the Megarians,’ intimating that war might thus be averted. The Athenians however dominated by Pericles refused, charging the Megarians with ‘encroachment on sacred and border lands and receiving runaway slaves’ (Thuc. i. 139, 2). Thucydides does not tell us when ‘the decree’ was passed or by whom. Plutarch (*Per.* cc. 29, 30) gives a connected story, somewhat on the lines of Aristophanes, that after the Megarian

appeal to Sparta, while negotiations were still on foot, the death of an Athenian envoy Anthemocritus was laid to the charge of the Megarians. Thereupon, on the motion of Charinus, a new decree was made against them in the severest terms: this may have been in 432. Plutarch adds that the Megarians disclaimed the envoy's murder, and in later days cited Aristophanes, *χρῶμενοι τοῖς περιβοήτοις καὶ δημῳδεσι τούτοις ἐκ τῶν Ἀχαρνέων στιχιδίους*, to show that Pericles and Aspasia forced on the war from personal hostility.

515. οὐχὶ τὴν πόλιν λέγω—'not the state, mind you'; for it was for 'disparaging the state' (503) that he had been attacked (Green). He wishes also to show that it was personal spite which brought on the war.

517. ἀνδράρια—cf. ἀνθρωπάριον (*Plut.* 416). Here the diminutive is contemptuous, like ἀνθρώπιον, which is more common, and ἀνδριον (*Rac.* 51). παρακεκομμένα—'ill-struck,' like counterfeit coin, 'ill minted': cf. *Ran.* 731, τοῖς πονηροῖς χαλκίοις (coppers), χθές τε καὶ πρόην κοπεῖσι τῷ κακίῳ κόμματι: *Lucian adv. indoct.* 49 (58), 2, ὅσα κίβδηλα καὶ νόθα καὶ παρακεκομμένα.

518. παράσημα—'spuriously stamped': Dem. *Timocr.* 766 § 213, νόμισμα παράσημον: id. *de Cor.* 307 § 242, παράσημος ῥήτωρ. παράξενα—'false and foreign'; aliens, to drop the metaphor, in the guise of citizens. Charges of ξενία or usurping the rights of citizens were frequent: see note on *Vesp.* 718, ξενίας φεύγων: *Ar. Rep. Ath.* 59, 3, γραφαὶ ξενίας.

519. χλανίσκια—cf. Xen. *Mem.* ii. 7, 6, Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμιδοποίας διατρέφονται. The mountains near Megara afforded abundant pasturage of sheep. Wool was therefore cheap. The cloaks were of a common kind, the same as those mentioned *Rac.* 1002, δούλοισι χλανισκιδίων μικρῶν, among the goods which peace would allow to be imported' (C).

521. χόνδρους ἄλας—salt in lumps; so Elmsley for χόνδρους ἄλός, R having χόνδρας ἄλας. 'There are still extensive salt pits by the sea-shore near Megara, as in Pliny's time (*N. Hist.* xxxi. 7, 41)' (C).

522. ταῦτ' ἦν κ.τ.λ.—'all this (the informers asserted) was Megarian and had been sold (in an Athenian mart) that very day.' Or do the last words mean, 'and it was forthwith sold' (as confiscated property), the pluperfect implying the prompt completion of the act (see 542)?

523. ἐπιχώρια—'local' or 'ordinary'; cf. 832.

525. μεθυσκοτταβοι—the mention of the κότταβος is appropriate

as lovers drew from it auguries as to their success, *καὶ εἰ μὲν χυθῆι τοῦ οἴνου, ἐνίκα καὶ ἦδει ὅτι φιλεῖται ὑπὸ τῆς ἐρμῆνης· εἰ δὲ μὴ, ἴττᾶτο* (schol. *Pac.* 343): cf. Eur. *Pleisthenes* (Fr. 624), *πολὺς δὲ κοσσάβων ἀραγμὸς Κύπριδος προσωδὸν ἀχει μέλος ἐν δόμοισιν*: see Athen. xv. 668 B.

526. *πεφυσιγγωμένοι*—*φύσιγξ* is the stalk or outer skin of garlic, which we see from 521 was a Megarian product. The sense is ‘primed for fighting’; cf. 166: also *Pac.* 502, *πρῶτοι γὰρ αὐτῆν τοῖς σκορόδοις ἠλείψατε*, of the Megarians who first flouted Peace.

527. *Ἄσπασίας*—the genitive according to Elmsley depends on the verb; so with the simple *κλέπτω*, *Eg.* 1149, *ἄτ’ ἂν κεκλόφωσί μου* etc. The Corinth scandal has some resemblance to the *ἀνδραπόδων ὑπὸδοχὴν τῶν ἀφισταμένων* of which the Athenians really complained (*Thuc.* i. 139, 2).

528. *κατερράγη*—*Eg.* 644, *ἡμῖν ὁ πόλεμος κατερράγη*: *Thuc.* i. 66, 2, *ὁ πόλεμος ξυερρώγει*, of a general outbreak. The war might have been postponed, though not averted, but for the unyielding attitude of Pericles. The ludicrous account of his motives here given seems to have been taken for serious history in later days: so was the accusation in the *Peace*, that he feared to be implicated in the charges against Pheidias, and so ‘set the city in a blaze,’

ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικῷ ψήφισματος

(606—611).

530. *ὄργῃ*—*Thuc.* v. 70, *ὄργῃ χωροῦντες*: id. vii. 68, 1, *ὄργῃ προσμιζωμεν*. *οὐλύμπιος*—‘this surname, given to Pericles for his munificence, power, or eloquence, leads on to *ἤστραπτι*, *ἐβρόντα*, as qualities of Homer’s *Ἰσχυροπόνητος ἀστεροπητής*’ (Green). So the comic poets called Aspasia his Here, his Omphale, and Helen.

531. *ἤστραπτι κ.τ.λ.*—see Sandys’ note on *Cic. Or.* 9. 29, *Pericles...ab Aristophane poeta fulgere tonare permiscere Graeciam dictus*. So in the *Wasps* we have the dicast claiming the attributes of Zeus, *οἶον βροντᾶ τὸ δικαστήριον...κᾶν ἀστράψω ποππύζουσιν* (621—6): cf. ib. 671, of Cleon, *δώσετε τὸν φόρον ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω*.

532. *ὥσπερ σκόλια*—like the *σκόλιον* of Timocreon of Rhodes, *ὠφέλες, ὦ τυφλὲ πλοῦτε, μήτε γῆ μήτ’ ἐν θαλάσσῃ, μήτ’ ἐν ἠπείρῳ φανῆναι κ.τ.λ.* Thucydides, as we have seen, simply refers to the decree of exclusion. Plutarch says that on the death of Anthemocritus Charinus decreed, *ἄσπονδον εἶναι καὶ ἀκήρυκτον ἔχθραν*, that any Megarian entering Attica should be put to death, and that the *στρατηγοί* should swear to invade Megaris twice every year. This is in the true

republican style; like 'Lyons made war on Liberty: Lyons is no more.'

535. βάδην—'by inches,' like the Latin *pedetemptim*, of which the prevailing use is metaphorical (Green).

538. οὐκ ἠθέλωμεν κ.τ.λ.—cf. Thuc. i. 139, 2, οἱ δὲ Ἀθηναῖοι οὔτε τᾶλλα ἐπήκουον οὔτε τὸ ψήφισμα καθήρουν: also the words of Pericles, ib. 140. 7. δεομένων—sc. αὐτῶν, Goodwin § 848.

540. ἐρεῖ τις, οὐ χρῆν—from the *Telephus* again, like 543 and 555.

541. φέρ' εἰ κ.τ.λ.—the sense of the passage is plain enough: Would you not have resented promptly the slightest injury to your most insignificant dependency? But ἐκπλεύσας σκάφει combined with φήνας is a little obscure, causing Müller to read κλέψας, and Meineke σήνας 'quem blandimentis demulsum ad se allexerat'; while other editors propound sundry other rather absurd conjectures. C. however says: 'It is difficult to conceive that any transcriber would have altered the common word κλέψας to the rarer φήνας. I take the text to be perfectly genuine and the explanation to be this: Before a foreign vessel was allowed to unload her cargo, or even moor alongside the quay, a custom-house officer went out in a boat and examined the cargo to ascertain the amount of duty payable by the owner. If he found among the cargo any article not included in the bill of lading, he had a right to denounce it as contraband, seize and sell it. If he exceeded his powers, the injured owner would appeal to his country for redress.' Dr Merry gives the same view as approved by Dr Reid. This makes sense at any rate: if it be not accepted, Blaydes' original suggestion ἐσπλεύσαν σκάφει, i.e. 'brought into (a Peloponnesian) harbour,' is tempting, ἐσπλεύω being often used of things imported; e.g. Thuc. iv. 27, 1, σίτος τοῖς ἐν τῇ νήσῳ ἐσπλεῖ. Blaydes now proposes ἐσπλεύσαν σκάφος...Κύθιον ἢ Σεριφίων, 'had confiscated a smack from Cythnus or Seriphus.' But this would have been a serious offence instead of a comic absurdity, which is what is meant.

542. φήνας—for φαίνω in the sense of informing against, see 784, etc. Σεριφίων—'belonging to a Seriphian.' Seriphos was a small barren island, near the coast of Attica: its insignificance became proverbial; cf. the well-known story of Themistocles and the Seriphian Plat. *Rep.* 330 A; Cic. *Sen.* 3, 8 (see Shuckburgh's note).

543. καθῆσθ'—imperfect, κάθησθε being present. The imperfect is ἐκαθήμην or καθήμην (the only tragic form): *Eccl.* 302, καθήντο (in a chorus). See Veitch, or Krüger's *Grammar* 38, 6, 1—3.

544. **καὶ κάρτα**—the tragic style is kept up, *κάρτα*, which is very common in Ionic and tragedy, being almost unknown in comedy and prose. **καθέλκετε**—*Ecccl.* 197, *ναῦς δεῖ καθέλκειν*; *Dem. de Cor.* 298 § 184, *διακοσίας ναῦς καθέλκειν*.

545. **τριακοσίας ναῦς**—so Pericles at the beginning of the war reckoned the Athenian fleet at 300 triremes fit for sea (*Thuc.* ii. 13, 10), and this was their standard establishment.

546. **περὶ τριηράρχου βοῆς**—not about choosing a trierarch, but about the captain himself, who would be mustering his crew. C. says that *περὶ* is local, ‘around,’ as it sometimes is in poetry: but I doubt the usage in Aristophanes.

547. **παλλαδίων**—cf. *Eur. Iph. A.* 239, *χρυσέαις δ’ εἰκόσω κατ’ ἄκρα Νηρηίδες ἔστασαν θεαὶ πρύμναις σῆμ’ Ἀχιλλείου στρατοῦ*. The image of the goddess would be on the poop, though the *παράσημον* was at the prow. Paley however, with the scholiast, considers the *Παλλάδια* to be at the bows; citing *Aesch. Scyl.* 196, *ἐς πρῶραν φυγῶν*, of a sailor who quits the helm in a storm to pray before his tutelary images. See *Dict. Ant.* ii. 216, *navis*.

548. **στοῦς**—according to the scholiast this is *στοὰ ἀλφιτόπωλις* built by Pericles in the Peiraeus; *Ecccl.* 686. **στεναχούσης**—sc. echoing with a noisy crowd, rather than ‘groaning’ with excess of provisions: cf. the use of *strebo*, e.g. *Tac. Ann.* vi. 17, *dein strepere praetoris tribunal*. The word is used of the roar of a torrent, *Hom. Il.* xvi. 391.

549. **ἀσκῶν κ. τ. λ.**—as C. notes, the indiscriminate enumeration is designed to express the general confusion. **τροπωτήρων**—see *Thuc.* ii. 93, 2, where the Peloponnesian sailors carry each his oar, cushion, and *τροπωτήρ* across the isthmus of Corinth: cf. *Hom. Od.* iv. 782,
ἠρτύναντο δ’ ἐρετμὰ τροποῖς ἐν δερματίνοισιν.

551. **στεφάνων**—this and the following words suggest a farewell supper ending in a row: cf. 1091. So the old dicast quarrelled with his boon companions and carried off their flute-girl, *Vesp.* 1368.

552. **κωπέων**—spars, to be planed and fashioned into oars; cf. *Hdt.* v. 23, where a district is spoken of as possessing *ἴδη τε ναυπηγή-σμιος ἄφθονος καὶ πολλοὶ κωπέες*.

553. **τύλων**—*ξύλινων ἤλων* (schol.); wooden bolts or rivets, tree-nails, as we call them, being driven in. **θαλαμίων τροπομένων**—‘oars being fitted with thongs’: cf. *Aesch. Pers.* 376, *ναυβάτης δ’ ἀνήρ τροποῦτο κώπην σκαλὸν ἀμφ’ εὐήρετμον*. *θαλαμία* is an adjective, sc. *κωπη*, vid. *θάλαμος, θαλαμίτης*.

554. **αὐλῶν κελευστῶν**—the sense is in favour of joining these

words, though the run of the line inclines one to take the genitives separate, like the others in the passage. *νιγλάρων*—the sound of a pipe or whistle, or (some say) the whistle itself.

555. τὸν δὲ Τηλέφον κ.τ.λ.—another quotation from the play. ‘Don’t we suppose Telephus (the Spartans) would? Then we must indeed be senseless.’

557. The chorus now divides, half siding with Dicaeopolis and half against him. *ἄληθες*—note the change of accent when the word is used as an indignant exclamation. *ὦπίτριπτε*—so *Pac.* 1236: *Plut.* 275, ὡς σεμνὸς οὐπίτριπτος.

558. For λέγειν with double accusative cf. var. lect. 338: *Ecol.* 435, γυναῖκας πόλλ’ ἀγαθὰ λέγων.

560. καὶ...γε—‘yes, and all he says is just’: cf. 798; *Ran.* 183, νῆ τὸν Προσειδῶ κάστι γ’ ὁ Χάρων οὐτοσί. I think that there should be no comma after Προσειδῶ, as the affirmation belongs to the whole sentence. In such cases γε either stands as here or precedes the oath, as *Nub.* 135, ἀμαθῆς γε νῆ Δί’.

563. ἀλλ’ οὐδὲ χαίρων—‘he shan’t say it with impunity, either; οὐδέ = ‘also not’ as often. οὔτι however is supported by *Ran.* 843, ἀλλ’ οὔτι χαίρων αὐτ’ ἐρεῖς, and other passages. The hostile half-chorus now rush to attack the speaker; but are stopped and held back by the others.

564. οὔτος σύ κ.τ.λ.—*Eg.* 240, οὔτος, τί φεύγεις; οὐ μενεῖς; *Av.* 354, οὔτος, οὐ μενεῖς; *θενεῖς*—*θείνω* is an old word which ‘occurs out of tragedy only in comic verse’; see *New Phrynichus* p. 10.

565. ἀρθήσει—a metaphor from wrestling, ‘sublimis rapiere’ (Müller): the scholiasts say *καταληφθήση*, ‘you shall be seized,’ and *καταβληθήση*; cf. 571.

566. ἰὼ Δάμαχ’—see 270. βλέπων ἀστραπάς—cf. 254: *Plut.* 328, βλέπων ἀντικρυς Ἄρη.

567. γοργολόφα—‘grim-crested’ or ‘Gorgon-crested.’ The crest of Lamachus, as we shall see, was a special terror to Dicaeopolis, as well as the shield which bore a Gorgon’s head. φανείς—like a protecting deity.

568. ὦ φυλέτα—an appeal more earnest than true, as Lamachus belonged to Cephale in the tribe Acamantis, while Acharnae was in the tribe Oeneis.

570. τειχομάχας—Mitchell here cites Hdt. ix. 70, to show the excellence of the Athenians in τειχομαχία: cf. Thuc. i. 102, 2, ὅτι τειχομαχεῖν ἐδόκουν δυνατοὶ εἶναι. An engineer officer would thus stand high at Athens.

571. ἔχομαι μέσος—*Eg.* 388, ἔχεται μέσος: *Kan.* 469, ἀλλὰ νῦν ἔχει μέσος. It is a wrestling expression, sometimes merely a metaphor.

572. Lamachus appears from his house; see note on 174. He is arrayed with all the burlesque splendour of a stage warrior, and his helmet bears three enormous crests, like that of the holiday-colonel, as Mitchell calls him, *Pac.* 1172, θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνυ. There are also two ostrich plumes wreathed round it. The hero speaks in a mock-heroic strain, while Dicaeopolis cowers at his glance.

573. κυδοιμόν—the din of war; personified as the henchman of Ares, *Pac.* 255: cf. Hom. *Il.* v. 593.

574. Γοργόν'—see Hom. *Il.* xi. 36 for the Gorgon on Agamemnon's shield. σάγματος—the case or covering of the Gorgon-headed shield. In *Vesp.* 1142 the word means a cloak or wrapper.

575. τῶν λόφων κ.τ.λ.—‘O crests and companies.’ Possibly mere alliteration is sought in this military outburst; Müller however holds that Lamachus appears with an armed posse; while Meineke and Hamaker, assuming that he does not, omit the line, as made up from 578 and 1074. Some assign it to the semi-chorus.

576. οὐ γάρ—cf. 827: *Vesp.* 836, οὐ γὰρ ὁ Λάβης κ.τ.λ.; *Kan.* 25, οὐ γὰρ φέρω ᾿γῶ; It answers a question with a sort of expostulation, ‘Why, has he not all along been reviling our state?’ πάλαι—with present, like νοσῶ πάλαι, ‘I have been long ill.’

577. κακορροθεῖ—*Thesm.* 896: Eur. *Hip.* 340.

578. ἀλλά—for ἀλλά in entreaties etc. see 403 sq.: Madv. *Gk Syntax* § 278.

579. κάστρωμυλάμην—*Thesm.* 461: *Eg.* 1376: ‘seems almost confined to comedy’ (Neil).

580. οὐκ οἶδά πω—i.e. I can't yet collect myself, I'm still giddy with fear. This seems to give a very good sense. Müller however and

Meineke read *οὐκ οἶδα*. *Α. πῶς*; while Blaydes suggests *οὐκ οἶδ' ἔτι* (or *ὄ τι*).

582. *τὴν μορμόνα*—*Ραι.* 474, *οὐδὲν δεόμεθα τῆς σῆς μορμόνος*, also of Lamachus' Gorgon-shield. Dicaeopolis may have feared being turned into stone.

583. *ὑπίαν*—so as to hide the head; then it strikes Dicaeopolis that the hollow of the shield might serve as a basin.

585. *τοῦτ' ἄν πτίλον σοι*—giving him one feather from the plume: *Ραι.* 256, *οὐτοσί σοι κύνδυλος*. *πτίλον* is properly the down or small under feather.

588. *πτίλον γάρ ἐστιν*—in the manuscripts and in most editions Dicaeopolis asks the question *πτίλον γάρ ἐστιν*; 'this a plumelet?' staring in amazement at some enormous burlesque of a feather, as Merry puts it, which Lamachus has handed to him. Another view is that Lamachus tries to stop Dicaeopolis, crying out in horror, 'Why, it's an ostrich feather' (cf. 1105), but is interrupted in his turn. So Müller, Meineke, etc. arrange the line.

589. *κομπολακύθου*—the verb *ἐκομπολάκουν*, from *κόμπος* and *λακείν*, occurs *Ριη.* 961. The scholiast also connects the word with *λήκθος*, as blown out and as giving empty sound.

590. *τεθνήξεις*—see note on 325. Here the manuscripts have *τεθνήσει* or *τεθνήξει*, but most editors adopt the active.

591. *οὐ κατ' ἰσχύν*—'this is not a case for (in accordance with) force,' but argument. *Aesch. Prom.* 212, *οὐ κατ' ἰσχύν...δὲ δέ*: so *Hdt.* iv. 201, *οὐ κατὰ τὸ ἰσχυρὸν αἰρετοί*: cf. 622. Müller follows Meineke in reading *κατ' ἰσχὺν σοῦστίν*, meaning 'you have not the power' (to kill me), since half the chorus back Dicaeopolis: or possibly, 'it is not worthy of your prowess to kill a little fellow like me' (*τυννουτοσί*, 367), as Paley suggests.

592. *ἀψιψίλωσας*—'why don't you strip off my (suppliant) rags?'

595. *σπουδαρχίδης*—*σπουδάξων περὶ ἀρχάς*: 'no place-hunter's son' (Green). The other patronymics explain themselves.

598. *κόκκυγές γε τρεῖς*—'yes, two or three boobies'; *ἄτακτοι καὶ ἀπαίδευτοι*, as the cuckoo *ἄμουσόν τι φθέγγεται* (schol.). Ten *στρατηγοί* were elected yearly; it would seem that the appointment was very casually bestowed.

600. *ἐν ταῖς τάξεσιν*—'in the ranks': plural because different men had different posts.

601. *οἶος σύ*—the manuscripts have *οἶους σύ*, which Müller retains. There are various instances of such construction according to manuscript

authority, e.g. Dem. *Androt.* 617 § 77, οὐδ' οἴοισπερ σὺ χρώμενοι συμβούλοις, where οἴοισπερ is now generally read. Most editors say like Dindorf 'solemnis librariorum error,' and alter the reading; others explain it by 'assimilation'; see Krüger's *Grammar*, 51. 10, 6. **διαδεδρακότας**—'having shirked service' by getting lucrative appointments; so *Kan.* 1014, διαδρασιπολίται.

602. **τρεις δραχμάς**—very high pay; cf. 66. See also Dem. *Fals. leg.* 391 § 158 (Heslop's note), where we find ambassadors provided at the rate of something over a drachma per day.

603. These burlesque names are meant to suggest birth and wealth, Tisamenus being a mythical king of Achaia, while names 'with a horse in them' were aristocratic; cf. 1206: *Nub.* 63.

604. Chares is unknown; some barbarous king is meant. The scholiast however says ἐπὶ ἀμαθία διεβάλλετο. ἐν Χαόσι—a tribe in Epirus; *Eg.* 78: Thuc. ii. 80, 5 etc.

605. Geres and Theodorus appear to have been profligates of the day. Diomea was a deme of the tribe Aegaeis, but we have lost the personal allusion in 'Diomean braggarts.'

606. **τοὺς δ' ἐν Καμαρίνῃ κ.τ.λ.**—in allusion to the mission of Laches who was despatched to Sicily in 427, 6, Thuc. iii. 86 sq. **Καταγέλας** (76) is a *παρὰ προσδοκίαν*, perhaps for Catania. The line is imitated Athen. vii. 315 (96), where one Archestratus who wrote a poem on cookery is called ὁ ἐκ Γέλας, μᾶλλον δὲ Καταγέλας, οὗτος ποιητής.

609. **Μαριλάδη**—see 350 for the derivation of this name; and cf. 613.

610. **ἀνήρ**—a conjecture of Blaydes. The manuscripts end the line with *ενη* (*sic*), ἐν ᾗ, or the like. Elmsley proposed ἐνί as a shortened form of ἡνί = ἐν, but no other instance is alleged. Bothe has (*πεπρέσβευκας*) ἐν; ᾗ; 'even one? eh?' Dr Merry (with Curtius) follows the scholiast in reading ἐνη (? ἐνη) = ἐκ πολλοῦ, 'though long ago grey-headed': see Lid. and Scott, *ἔνος*. Blaydes supposes that a marginal stage direction (*παρεπιγραφή*) such as ἀνα(νεύει) had got into the text and displaced the proper ending of the verse: cf. 113, 4, where ἀνανεύει and ἐπινεύει are found at the end of the respective lines in several manuscripts.

611. **ἀνένευσε**—'nodding the reverse way, by throwing back the head, is still in the East the gesture answering to our shake of the head,' Monro on Hom. *Il.* vi. 311, ἀνένευε δὲ Παλλὰς Ἀθήνη. **καίτοι γ' ἐστὶ**—Elmsley and others read *καιτούστί γε*, on the ground that *καίτοι γε* without an intervening word is not Attic.

612. τί δ' Ἀνθράκυλλος—so Reiske for τί δαὶ Δράκυλλος; ail these names having an appropriate meaning.

614. ὁ Κοισύρας—one Megacles, according to the scholiast; and some particular young noble may be meant. The editors however doubt it. Megacles was a frequent name in the great family of the Alcmaeonidae, and Coesyra is the typical haughty dame: see *Nub.* 46, 48, 800, 815. Many detect an allusion to Alcibiades, but we do not know of his being in debt or difficulties.

615. ὑπ' ἐράνου—*ἐρανος* is any contribution; and the scholiast holds that the young men in question were behindhand in paying some rate or impost, or perhaps their share of club-money. The meaning may perhaps be that their friends had raised a subscription to pay their debts, and not getting their money back, and perhaps fearing further calls, were anxious to get rid of them.

616. ἀπόνιπτρον—dirty water (cf. ἀπονίζω) thrown out of the windows in the evening: cf. *Iuv.* iii. 277, 'patulas defundere pelves.'

617. ἐξίστω—'out of the way,' a warning to passers by to look to themselves. So the young men are advised to clear out, their friends thinking it best to get them some appointment in foreign parts. Some take it as a call to give up their property to their creditors, ἐξίστασθαι τῆς οὐσίας, but it may be doubted if they had any.

For the form = ἐξίστασο cf. *Ecc.* 737, ἴστω: *Soph. Phil.* 893, so ἐπίστω frequently.

618. ᾧ δημοκρατία—*Αν.* 1570, ᾧ δημοκρατία, ποῖ προβιβᾶς ἡμᾶς ποτε; There the speaker is exclaiming against the political evils of democracy; here he is inveighing against one whose impertinent freedom is intolerable. 'Is this what liberty and equality have brought us to?' (Merry).

619. ἐὰν μὴ...Δάμαχος—this imputation of greed and favouritism is grossly unjust to Lamachus, who according to all testimony was brave and capable, but neither rich nor well-connected. See *Plut. Alc.* c. 21. The chorus are all now convinced by the personal appeals they have heard. They want no help from Lamachus, whom they have just summoned so earnestly; and he turns his back on them in contempt.

620. ἀλλ' οὖν—'well, any how.' ἐγὼ μὲν—'I for my part,' whatever others may do.

622. πείσοισι—sc. στρατοῖς. κατὰ τὸ καρτερόν—cf. 592.

623. δὲ...γε—see 203.

625. πωλεῖν...πρὸς ἐμέ—'to sell and traffic with me but not with Lamachus': cf. 722. πρὸς is used in all sorts of personal relations, and

πρὸς ἐμέ is written instead of ἐμοί metri grat. Some indeed understand Λαμάχῳ δὲ (κηρύττω) μὴ (πωλεῖν), but the sense is conclusive against this, as Lamachus could have nothing to sell though he might be glad to buy. Λάμαχον for Λαμάχῳ is an obvious suggestion, but not necessary.

Parabasis, lines 626—718.

The actors having left the stage the chorus turn to face the audience in the parabasis: see note on *Vesp.* 1009; and Dict. Ant. i. 422, *chorus*. The present parabasis is complete in its parts except that instead of a κομμάτιον, or short lyrical passage, the anapaests are introduced by two tetrameter lines. It is arranged as follows:—anapaests or parabasis proper, 628—658: μακρόν or πνίγος, 659—664: στροφή or ὠδή, 665—675: ἐπίρρημα, 676—691: ἀντιστροφή or ἀντωδή, 692—702: ἀντεπίρρημα, 703—718.

627. ἀποδύντες—a metaphor from athletes, says the scholiast; but more likely literal. They threw off their outer robes to dance more lightly. τοῖς ἀναπαίστοις ἐπιῶμεν—‘let us attack (tackle) the anapaests’: ἐπιμι takes dative or accusative, and here the manuscripts have both. Generally the dative is more used with the idea of attacking, the accusative implying simple approach; so with ἐπελθεῖν. οἱ ἀνάπαιστοι in Aristophanes are always the long anapaestics of the parabasis: *Pac.* 735: *Av.* 684, ἄρχον τῶν ἀναπαίστων (Neil on *Eg.* 504).

628. ἐφέστηκεν—‘has taken charge of, managed’: *Vesp.* 955, προβατοῖς ἐφεστάναι. ὁ διδάσκαλος ἡμῶν—*Pac.* 738, ἄξιός ἐῖναι φησὶ εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν: so κωμωδιδάσκαλος: *Hdt.* vi. 21, Φρυνίχῳ δρᾶμα διδάξαντι. Aristophanes himself is meant, though the play was in the name of Callistratus, cf. 655.

629. πρὸς τὸ θέατρον—‘the house’; the only meaning the word has in literature till well on in the fourth century B.C. (Neil on *Eg.* 233, τὸ θέατρον δεξιόν). Elmsley joins these words with λέξων taking παρέβη by itself, so Blaydes; Müller dissents from this view, rightly, as I think. Two similar passages, *Eg.* 508: *Pac.* 735, are not decisive either way. δεξιός, like σοφός (opposed to σκαιός), is a favourite word

of the poet's in belauding himself or complimenting the Athenian audience. This is the first time, he says, that he has been obliged to come forward in his own defence.

630. διαβαλλόμενος κ.τ.λ.—see 377 and 502. ταχυβούλοις... μεταβούλους—witness the decree to exterminate the people of Mytilene and its reversal next day, Thuc. iii. 36 sq. This was in 427. Cf. *Eccl.* 797,

ἐγὼ δα τούτους χειροτονοῦντας μὲν ταχύ,
ἄττ' ἂν δὲ δόξῃ ταῦτα πάλιν ἀρνούμενους.

631. κωμῶδει τὴν πόλιν—*Pac.* 751, ἀνθρωπίσκους κωμῶδῶν.

632. ἀποκρίνεσθαι—so we speak of *answering* a charge; 'at my first answer (ἀπολογία) no man stood with me.'

633. πολλῶν ἄξιος ὑμῖν—i.e. at your hands: *Pac.* 918, πολλῶν γὰρ ὑμῖν ἄξιος, followed by a participle as here: so Eur. *Hec.* 309, ἡμῖν δ' Ἀχιλλεύς ἄξιος τιμῆς...θανῶν κ.τ.λ.

634. ξενικοῖσι—ἄλλοτρίοις, or τοῖς ἀπὸ τῶν ξένων πρεσβέων λεγομένοις (schol.); possibly meaning the persuasive speeches of Gorgias, who, as we learn from Diodorus, accompanied the embassy from Leontini to Athens in 427 (Thuc. iii. 86) and mightily impressed the people with his strange tricks of oratory (τῷ ξενίζοντι τῶν λόγων), *Diod.* xiii. 53.

635. ἦδεσθαι θωπνεομένους—*Eg.* 1115, θωπνεόμενος χαίρις κ.τ.λ. (spoken to Demus). χαννοπολίτας—formed like μικροπολίτας, *Eg.* 817: διαδρασιπολίτας, *Rim.* 1014. χαννος means puffed up and conceited, rather than easily gulled, as Lid. and Scott understand the word.

637. ἰοστεφάνους—we have Pindar's dithyrambic fragment, ὦ ται λιπαραὶ καὶ ἰοστέφανοι καὶ αἰοῖδοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι δαιμόνιον ποτλίθρον: concerning which Isocrates tells us that the people in their delight at this praise made Pindar a *πρόξενος* and bestowed on him 10,000 drachmae. See Neil on *Eg.* 1323; 'every word,' he says, 'seems to have been treasured and quoted in Athens for centuries.'

638. ἐπ' ἄκρων—'you sat on the tips of your tails'; you could hardly keep your seats, as Mitchell puts it.

639. ὑποθωπεύσας—*Vesp.* 610, τὸ γύναιόν μ' ὑποθωπεῦσαν. λιπαράς—the special epithet of Athens though sometimes given to other cities: see Neil on *Eg.* 1329. It is said to refer to the *rich* gift of the olive; but it might suggest the bright air of Attica, or the shining buildings of the city.

640. ἤυρετο πᾶν ἄν—iterative use of ἄν with the imperfect indicative; see note on *Vesp.* 269, and Goodwin § 162: cf. *Lib.* 1382, εἰ

βρῶν εἴποις (frequentative), ἐγὼ γνοῖς ἂν πιεῖν ἐπέσχον. For εὐρίσκομαι, to obtain an honour or reward, cf. Dem. *Left.* 457 § 1, εὐρομένους ἀτέλειαν etc. ἀφύων τιμῆν—as they ought to be smooth and shining. Note the accent: ἀφυῶν is from ἀφύης.

642. ὡς δημοκρατοῦνται—‘how their government is conducted.’ Probably in the *Babylonians* the poet had shown how the allies suffered from Cleon’s adherents; see note on l. 6.

643. ἀπάγοντες—*Vesp.* 707, τὸν φόρον ἡμῖν ἀπάγουσι: Thuc. v. 53, 1, ὁ δέον ἀπαγαγεῖν οὐκ ἀπέπεμπον. These compounds with ἀπό imply paying what is due: Blaydes’ correction to προσάγοντες is therefore wrong.

645. παρεκινδύνευσ’—of a perilous venture: *Vesp.* 6: *Eq.* 1054: *Klan.* 99, φθέγγεται τι παραεκινδυννεμένον, ‘a boldly hazarded saying.’

646. οὕτω δ’—‘and thus’: not to be taken with πόρρω, ‘so far... that’ which would require ὥστε, as *Av.* 488 (Müller).

647. ὅτε καί—cf. 401: *Nub.* 7, 34 etc. So ὅποτε (Thuc. ii. 60, 4), ἐπεί, ἐπειδὴ sometimes give the cause. Λακεδαιμονίων τὴν πρεσβείαν—Thucydides speaks of an embassy from Sparta to Persia at the beginning of the war (ii. 7). βασιανίζων—ἀκριβῶς ἐξετάζων (schol.).

650. γεγενῆσθαι—Müller alters the text to τε γενέσθ’ ἂν, thinking a future meaning required. There is however no need for a change; the perfect gives an excellent sense. The King considered that whichever side was soundly rated by the poet must have been bettered by his satire, and would therefore be victorious in the war.

651. τοῦτον ξύμβουλον—‘him to counsel them,’ not ‘this counsellor.’

652. ὑμᾶς...τὴν εἰρήνην προκαλοῦνται—προκαλεῖσθαι takes an accusative (1) of the person, Thuc. iii. 34, 3, προκαλεσάμενος ἐς λόγους Ἰππίαν: (2) of the thing, *Eq.* 796, τὰς σπονδὰς προκαλοῦνται: also a double construction with cognate neuter, Plat. *Euthyph.* 5 A, αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν. Here τὴν εἰρήνην is cognate, but I know of no similar instance with προκαλεῖσθαι. We have however an analogous double accusative with προσκαλεῖσθαι, Dem. *Pantaeon.* 978, § 41, προσκαλεῖται με τὴν δίκην. Λακεδαιμόνιοι ’s τὴν has been suggested.

653. τὴν Αἴγιναν ἀπαιτοῦσιν—a poetical fiction, at this date. It is true that at the beginning of the war the independence of Aegina was one of the Spartan demands, Thuc. i. 139, 1. But in 431 the Athenians expelled the inhabitants and in their place sent settlers of their own.

654. τοῦτον...ἀφίλωνται—not ‘dispossess him’ of his holding in Aegina (why should they desire it?); but ‘take him away’ from the

Athenians. If the Spartans got Aegina, the poet would be transferred with the island, and Sparta would have his services.

655. ἀλλὰ . . . μή ποτ' ἀφήθ'—'but do you never let him go, since his ridicule will be just,' and therefore salutary (650). There is no difficulty in the cognate construction; which resembles βοηθεῖν τὰ δίκαια and the like.

657. ὑποτείνων—'holding out,' promising: Thuc. viii. 48, 1, ὑποτείνοντος αὐτοῦ Τισσαφέρην φίλον ποιήσειν. μισθοῦς—e.g. for attending the law courts and assembly, payment for which duties was begun or increased by the demagogues of this time.

658. κατάρδων—'bespattering you' with praise, or promises (schol.).

659—664. The μακρὸν or πνῆγος, so called because it was uttered in one breath (ἀπνευστί) and nearly choked the reciter. In subject it is always closely connected with the preceding anapaests; e.g. *Έξρ.* 1051: in *Έγ.* 547 the sense goes on without a break.

659. πρὸς ταῦτα—'in face of this,' 'therefore': so the πνῆγος *Ρακ.* 765, πρὸς ταῦτα χρέων κ.τ.λ.: *Soph. Αἴ.* 971, πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβρίζετω: *Έλ.* 820, etc. These lines are from Euripides (*Frag.* 974) except that the original runs πρὸς ταῦθ' ὅ τι χρῆ..., and concludes κοῦ μή ποθ' ἀλῶ κακὰ πράσσων. They became proverbial and are often cited, e.g. twice by Cicero, *Έξρ. Αἰτ.* vi. 1, 8 (partly), and viii. 8, 2.

παλαμάσθω—*Νιόβ.* 176, τί ἐπαλαμήσατο; *Ρακ.* 94, with τὸ λημμα νέον.

661. τὸ γὰρ εὔ—Aesch. *Αἴ.* 159, τὸ δ' εὔ νικάτω.

662. κοῦ μή ποθ' ἀλῶ—the construction is not uncommon in Aristophanes, e.g. *Ρακ.* 1304: *Αν.* 461.

663. περὶ τὴν πόλιν—cf. 696.

665—675. The chorus now pass from vindicating the poet to complaints of their own wrongs. They begin with an invocation of the charcoal Muse of Acharnae: so the chorus appeals *Έγ.* 559, δεῦρ' ἔλθ' ἐς χόρον, to Poseidon: *Ρακ.* 775, Μοῦσα... μετ' ἐμοῦ χόρευσον etc.

665. φλεγυρά—'glowing,' literal and metaphorical; so ἔντονος, 'vehement.'

667. οἶον—best understood as relative ‘in such sort as’; ‘tanto impetu veni...quanto’ (Blaydes); rather than as an exclamation ‘how,’ with a full stop at the end of the line before.

668. φέψαλος—*Vesp.* 227, πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι. ἀνήλατ’—‘leaps up,’ gnomic aorist. ἐρεθιζόμενος—cf. the chorus *Eur. Bacch.* 148. οὐρία ῥιπίδι—‘the favouring fan’: cf. 888. The words have a tragic tone: οὐριος is a favourite Euripidean word; indeed an ingenious critic detects in the very syllables a pun on the name of Euripides.

670. ἐπανθρακίδες—‘fry’: *Vesp.* 1127. παρακείμεναι—at hand, ready for the frying pan. The compound with παρά however rather means ‘served up,’ as in παρατίθημι (85), and we might expect ἐπικείμεναι, sc. τῷ πυρὶ.

671. Θασίαν—sc. ἄλμην, brine: *Athen.* vii. 329 B, τοὺς εἰς τὸ ἀπανθρακίζειν ἐπιτηδέους ἰχθῦς εἰς ἄλμην ἀπέζαπτον ἦν καὶ Θασίαν ἐκάλουν ἄλμην. See other quotations in Blaydes: cf. *Vesp.* 1515, ἄλμην κύκα τούτουςιν ἦν ἐγὼ κρατῶ. Apparently the fish were popped into the pickle while hot from the pan, see *Vesp.* 329—331: Blaydes however says ‘priusquam in igne torrerentur.’ λιπαράμπυκα—a beautiful dithyrambic word (*Pind. Nem.* vii. 22), formed like χρυσάμπυξ, as if Θασία were a charming maiden in festal array. The pickle, says Paley, was made of oil and brine, and is called λιπαράμπυξ from the oil that rises to the top; hence it was shaken or stirred up (ἀνακκῶσι) before use.

672. μάττωσιν—it seems rather too late in the day to begin kneading dough. Meineke therefore proposes κάπτωσιν: Hamaker and Blaydes βάπτωσιν: but neither suggestion is very tempting.

673. ἐλθέ—with ὡς ἐμέ, the accusatives depending on λαβοῦσα.

676—718. A protest against the unworthy treatment of old citizens, men who had done good service in their country’s cause, who now find themselves dragged into court by ambitious young speakers, and cast in heavy penalties.

677. ἐκείνων ὦν—for the attraction of the relative cf. l. 6: *Vesp.* 561, τούτων ὦν ἂν φάσκω.

678. γηροβοσκοῦμεσθ’—*Eur. Med.* 1033: cf. γηροβοσκός. According to Plutarch, *Sol.* c. 31, there was a law of Peisistratus for

disabled old warriors, τοὺς πηρωθέντας ἐν πολέμῳ δημοσίᾳ τρέφεσθαι; but it was probably obsolete.

679. ἐμβάλοντες ἐς γραφάς—*Nub.* 1460, ἐμβάλωμεν ἐς κακόν. γραφάς—some actual cases seem meant, for the word implies specifically criminal proceedings: it is not general like δίκαι and πράγματα.

681. οὐδὲν ὄντας—*Ecc.* 144, οὐδὲν γὰρ εἶ: the converse of εἶναι τις or τι. παρεξηλημένους—lit. 'played out,' like pipes with worn-out mouthpieces.

682. Ποσειδῶν ἀσφάλειος—worshipped at Athens under this title, says the scholiast. He caused and therefore could avert earthquakes and storms, and his grace bestowed a quiet sea. There is also very likely a pun on ποσὶν and Ποσειδῶν as Bergler suggested, 'quasi dicat ὦν τοῖς ποσὶν ἀσφάλεια βακτηρία.'

683. τονθορύζοντες—'muttering, mumbling': *Vesp.* 614: *Ran.* 747. τῷ λίθῳ—the βῆμα in the court: *Pac.* 680, in the Pnyx: cf. *Eq.* 956. ἐπὶ πέτρῃς δημηγορῶν. The aged accused stands in court without being able to make an audible or intelligible defence.

684. τῆς δίκης τὴν ἡλύγην—'the obscurity of—the process.'

685. ὁ δὲ νεανίας κ.τ.λ.—the text, as Mr Green shows, is probably right and gives a good sense. The young man gladly seizes the occasion (σπουδάσας) of putting in practice his lessons of rhetoric and showing off his eloquence in court. εἰντῷ ξυνηγορεῖν is then 'to prosecute his own case.' It is indeed true that the συνήγορος as a rule was not the same as the accuser; see *Dict. Ant.* ii. 744, for a full account of the word. Blaydes therefore, following Elmsley, who regarded νεανίας as acc. plural, reads νεανίαν, 'having secured the aid of a young advocate': while Müller substitutes ἐταίρω for εἰντῷ. For σπουδάξω with inf. cf. *Soph. Oed. Col.* 1143, τὸν βίον σπουδάζομεν λαμπρὸν ποιῆσθαι.

686. ἐς τάχος—ταχέως: more commonly διὰ τάχους, ἐν τάχει etc. ξυνάπτων—either 'attacking, engaging,' sc. μάχην: *Hdt.* iv. 80, μελλόντων δὲ αὐτῶν σινάψειν: *Thuc.* vi. 13, 3, ξυνήψαν πόλεμον; or sc. ῥήματα, 'de conciso genere loquendi,' with a compact, well-ordered speech. στρογγύλους—'rounded, terse': see Cope on *Ar. Rh.* ii. 21, 7, προστιθέντα τὸ διότι στρογγυλώτατα: cf. *Cic. Brut.* 68, 272, rotunda constructio verborum: id. *Fin.* iv. 3, 7, a te quidem apte et rotunde.

687. ἀνελκύσας—on the platform, βῆμα: *Vesp.* 568, τὰ παιδάρι' εὐθὺς ἀνέλκει. σκανδάληθρ' ἰστᾶς—'setting traps': according to the scholiast the word means the hooked catch or trigger (τὰ ἐπικαμπη ξύλα) which set the trap off. σκάνδαλον is a later form.

688. ἄνδρα Τιθωνόν—Hor. *Od.* ii. 16, 30, longa Tithonum minuit senectus. Somewhat similarly Κρόνος means an antiquated fool, e.g. *Nub.* 929; cf. *Nub.* 998 where a son calls his father Iapetus (the brother of Cronos). ταρατταν καὶ κυκῶν—*Eg.* 251, δῶκε καὶ γάραττε καὶ κύκα: *Pac.* 654, καὶ κύκηθρον καὶ τάρακτρον.

689. μασταρύζει—‘mumbles’: συνέλκει καὶ συνάγει τὰ χεῖλη (schol.).

690. λύζει—‘sobs’: Soph. *Coel. Col.* 1621, λύγδην ἔκλαιον. Meineke reads ἀλύει ‘goes frantic,’ a var. lect. suggested by the scholiast. The word however is tragic (*Vesp.* 111, in parody) not Attic, and it does not improve the sense.

691. σορὸν πρίασθαι—cf. *Plut.* 556, καταλείψει μηδὲ ταφήναι.

692. ταῦτα πῶς εἰκότα;—cf. 703, τῷ γὰρ εἰκός;

693. περὶ κλειψύδραν—i.e. in a law court: *Vesp.* 93, ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλειψύδραν. Thus τὸ ὕδωρ comes to mean the litigant’s allotted time for speaking.

697. Μαραθῶνι—here there is no doubt of the reading, but elsewhere, e.g. *Vesp.* 711, it is a question whether ἐν should be retained or not. The charcoal-burners, as in 181, are all old Marathon men, ‘Aristophanes (as is frequently elsewhere his practice) treating his chorus as types rather than as individuals’ (Rogers, on *Vesp.* 1071). Mitchell notes ‘That, even in the days of Aristophanes, the perpetual allusions to this theme of national vanity and exultation had surfeited men of soberer minds, is evident from the language which Thucydides puts into the mouth of one of his speakers: τὰ δὲ Μηδικὰ καὶ ὅσα αὐτοὶ ξύνιστε, εἰ καὶ δι’ ὄχλου μᾶλλον ἔσται αἰεὶ προβαλλομένοις, ἀνάγκη λέγειν’ (i. 73, 2).

698. ὅτ’ ἦμεν—taken separately by some critics and emphatically, ‘cum vigebamus,’ ‘when we were (good for something).’ ἐδιώκομεν—he plays on the double sense of *fursuing* or *suing* (in Scottish law the prosecutor is the *fursuer*): so *Eg.* 969: *Vesp.* 1207.

700. κᾶτα πρὸς ἀλισκόμεθα—so most editors, cf. 1229: the manuscripts have προσαλισκόμεθα, which might have the same meaning: cf. *Vesp.* 1420, καὶ χάριν προσείσομαι, ‘and I will be grateful too’; προσέχειν, ‘to have besides,’ Plat. *Rep.* 521 D. Elmsley suggested καὶ προσέθ’ ἄλ., which says Blaydes ‘valde mihi arridet.’

702. Μαρψίας—a contentious and noisy speaker, says the scholiast.

703. τῷ γὰρ εἰκός—τίνι τρόπῳ (or τεκμηρίῳ); so *Thesm.* 839: *Nub.* 385, τουτὶ τῷ χρῆ πιστεύειν; ἠλίκον Θουκυδίδην—for the construction cf. *Ecl.* 465, τοῖσιν ἠλίκουσι νῦν. Thucydides the son of Melesias was ostracised about 442: cf. *Vesp.* 947. We know nothing

of his subsequent history; see Grote ch. 47: Plat. *Pol.* c. 11—14. Having been the chief opponent of Pericles, he is taken as a representative of the good old school.

704. ξυμπλακέντα—'entangled,' i.e. lost, in the desert, and 'engaged' in a struggle with Cephisodemus: cf. Eur. *Βασίλ.* 800, ἀπόρρη γὰρ τῷδε συμπλεκόμεθα ξένω: 'a word derived from the συμπλοκή of wrestlers' (Paley). τῇ Σκυθῶν ἐρημίᾳ—'the Scythian desert' seems to have been proverbial: Aesch. *Prom.* 2, Σκύθην ἐς οἶμον ἀβατον εἰς ἐρημίαν. Here it means Cephisodemus himself, who is sneered at as having barbarian blood in his veins, and being no better than a Scythian τοξότης (54).

705. ξυνηγόρω—here, and *Υέρφ.* 482, an advocate for the prosecution; see 685.

706. κάπεμορξάμην—Hom. *Il.* ii. 269, ἀπομόρξατο δάκρυ: so κόρας ἐξομόρξασθαι, Eur. *El.* 501.

707. ὕπ' ἀνδρός τοξότου—both meanings are suggested, a policeman, and Cephisodemus himself.

708. ἐκείνος ἦν—both words are emphatic: cf. *Νυκτ.* 534, Ἠλέκτραν κατ' ἐκείνην: *Υέρφ.* 235, ἡΐσης ἐκείνης. 'When he was indeed Thucydides' i.e. his old self in full vigour (Merry).

709. Ἀχαίαν—a name of Demeter (= Dolores, 'our Lady of Pain') derived, according to Hesychius, ἀπὸ τοῦ περι τὴν κλῆσιν ἀχους, from her lamentations when seeking for Persephone. The sense seems to be, he would not have stood such clamour (and cross-questioning-) from the goddess herself, much less from a beggarly lawyer. There may be some allusion which we have lost; as it is the goddess seems dragged in rather irrelevantly. 'Mihi quidem mendosus videtur hic locus,' says Blaydes, but it is not clear how it should be altered.

710. μέντ'—cf. 162: 906 (with optative). Εὐάθλους—ὄτος μῆτωρ πονηρός (schol.). He is mentioned *Υέρφ.* 592; and in the *Οἰλιάδες* (Frag. 362) we have πονηρός τοξότης ξυνηγόρος, ὡς περ Εὐάθλος.

712. περιτοξέυσεν δ' ἄν—'would have outshot (or out-constabled)': cf. *Plaut. Pseud.* ii. 1, 10, Ballionem exballistabo. Meineke and Blaydes read ὑπερτοξέυσεν, as περιτοξείω is not found elsewhere: cf. however περίεμι 'to be over and above,' περιγίνομαι, etc. αὐτοῦ—Euathlus or Cephisodemus? Both seem jeered at as τοξόται. Blaydes suggests αὐτοῦς (ipsos), αὐτοῦ standing rather awkwardly.

713. ὕπνου λαχεῖν—for the (partitive) genitive with λαχέω see *Lid.* and Scott. Meineke and Blaydes (with Cobet) read ταχεῖν.

714. χωρὶς εἶναι—i.e. that prosecutions be kept separate; the old

man to have an old man to denounce him, the young one some youthful profligate.

716. ὁ Κλεινίου—Alcibiades, who was now about twenty-five and was already conspicuous. His speaking is alluded to in a passage from the *Δαιταλῆς* (Frag. i.) preserved by Galen.

717. κάξελαύνειν κ.τ.λ.—these two lines are rejected by Hamaker as a mere repetition of 714—716 added by a later hand. Genuine or not, they are awkward and puzzling. Blaydes translates ‘and for the future we must expel—inflicting a penalty for non-compliance—the old man by means of the old and the young by the young.’ So Müller, except that he says ἐξελαύνειν=in ius vocare, a doubtful rendering. *κὰν φύγη τις ζημιούν* is then parenthetical, ‘if any one evade or disobey you must fine him.’ No doubt *φεύγω* is thus used, e.g. Dem. *Lept.* 498 § 138, *εἰ δὲ τοῦτο φεύξονται*. But here we should expect all the words to refer to a trial, and *φεύγω* to mean ‘to be on one’s defence.’ This would give the translation ‘we ought to banish and, in case of a defendant, fine etc.’ Even so *κὰν φύγη τις* seems out of place, as it should belong to the whole clause: and one might suggest

*κάξελαύνειν, ἢν φύγη τις, καὶ τὸ λοιπὸν ζημιούν
τὸν γέροντα χρῆ γέροντι.*

There is however the objection that we ought to have *φεύγη*, not the aorist; and I doubt if *ζημιούν* means ‘to fine’ without *χρήμασι* or the like. Merry suggests the meaning ‘or if he has already gone into exile you should distrain on his property’ (in Athens).

Paley reads *κὰν φυγῆ τις ζημιού (ζημιούν) τὸν γέροντα κ.τ.λ.* ‘and, in case of the penalty being exile, to punish etc.’; thus following the scholiast, *κὰν ἐξελαύνειν χρῆ, κὰν φυγῆ ζημιούν, ὑπὸ γέροντος τοῦτο πάσχειν τὸν γέροντα*. This makes good sense; but is there much difference in meaning between *ἐξελαύνειν* and *φυγῆ ζημιούν*?

Note that Blaydes now reads *ᾄφλη* (689) for *φύγη*.

718. τῷ γέροντι...τῷ νέῳ—these must be taken as instrumental datives for *διὰ τοῦ*, a questionable construction with persons (it is one of the explanations suggested of *κορινθίῳ ἀνδρὶ κ.τ.λ.* Thuc. i. 25, 4). There is further Porson’s objection, ‘vitiosus est articulus ante γέροντι et νέῳ.’ Blaydes therefore suggests *τὸν γέροντα μὲν γέροντι τὸν νέον δὲ γ’ αὐτῷ νέῳ*: but even so we scarcely get an attractive line.

719. Dicaeopolis again comes on the stage, carrying three straps or whips, and begins to set out the boundaries of his market. ὄροι μὲν—answered by ἀγορανόμους δέ l. 723.

722. Meineke and others follow Elmsley in rejecting this line as a mere hash-up of 625. ἐφ' ᾧτε seems to me in its favour, being a good classical construction: cf. *Plut.* 1141, ἐφ' ᾧτε μετέχων καὶ τὸς 'on condition that.' On the other hand πωλεῖν πρὸς ἐμέ sounds like an echo of ἀγοράζειν πρὸς ἐμέ in 625. Λαμάχῳ δὲ μὴ—sc. πωλεῖν: see however Green, and Shilleto on *Thuc.* ii. 24, 2. Notwithstanding their authority I cannot believe that Lamachus is here forbidden to sell, a positive prohibition to him being understood from ἔξειστι. The meaning is plain that Dicaeopolis having got his truce is opening a market for foreigners 'on condition that they sell to him and not to Lamachus.' Lamachus was not a foreigner nor had he anything to sell; but we see later on that he would have liked to be a purchaser (960).

723. ἀγορανόμους—they were ten in number, five for the city and five for the Peiraeus, and were chosen by lot one from each tribe: cf. *Vesp.* 1407: *Dem. Timocr.* 735 § 112' (*Dict. Ant.*).

724. ἱμάντας—on this passage the scholiast seems to have grounded the statement that the ἀγορανόμοι were armed with whips. It is however doubtful: see *Dict. Ant.* ἐκ Λεπρῶν—there may have been a place near Athens called Λεπρός or Λεπρόι with a tannery, as the scholiast surmises; or we may here have a reference to Lepreum in Elis, as in *Av.* 149. Another suggestion is ἐκ λεπρῶν sc. δερμάτων, 'because mangy hides were the toughest': while some see an allusion to λέπειν ὅ ἐστι τύπτειν (schol.).

726. μήτ' ἄλλος... Φασιανός—'nor any other man of information.' The pun on Φᾶσις and φᾶσις is one of many jokes on φαίνω: see 826, 917.

727. τὴν στήλην—the tablet or column on which the treaty was inscribed. It was important, indeed essential: *Thuc.* v. 18, 10, στήλας δὲ στήσαι Ὀλυμπίᾳσι καὶ Πυθῶϊ κ.τ.λ. (after the terms of peace). In 419 we read that the Athenians having a complaint against Sparta inscribed on the foot of the treaty-tablet (ὑπέγραψαν) a record that the Lacedaemonians had not abided by their oaths (ib. 56, 3).

729. A starving Megarian appears with two little daughters whom he wants to sell. His talk is Doric; but not always good Doric, says

Elmsley, who adds that its variations from rule may be partly the fault of copyists, but are partly no doubt due to the poet himself. Stage-Doric, like stage-Boeotian later on, offers a tempting field to the dialectical purist, and he will find a fully equipped guide in Dr Blaydes. See also the Glossary of forms in Dr Merry's edition. Here it is only necessary to notice a few words from time to time.

730. **τυ** = **σε**, common in Theocritus. **ναὶ τὸν φίλιον**—sc. **Δία**. The name of the deity in such phrases is appropriately chosen, e.g. Plat. *Euthyphr.* 6 B, **ἀλλὰ μοι εἰπέ πρὸς φίλιον** means 'I appeal to you as a friend to tell me': cf. 742.

731. **κῶρι'**—for **κούρι'**, diminutive of **κόρη**. Blaydes suggests **χοιρί'** or **χοιρίδι'**, 'ita enim dici solere puellas satis notum.' This may be true, but here it would be a mistake partly to anticipate line 739.

732. **ἀμβατε**—i.e. on to the stage: cf. *Eq.* 149, **ἀνάβαινε**, when the sausage-seller comes on. This is one of the passages which show that in the Greek theatre the stage was raised above the orchestra, a view which has been disputed; see Dict. Ant. ii. §12. **ποπτᾶν μάδδαν, αἴ χ'**—i.e. **πρὸς τὴν μάξαν εἴ κε (ἐάν)**.

733. **ποτέχετ'...γαστέρα**—'lepide positum pro τὸν νοῦν' (Blaydes): 'attend with all your—stomachs.'

735. **πεπρᾶσθαι πεπρᾶσθαι**—both girls speak at once: cf. *Ran.* 184, where the triple salutation **χαῖρ' ὦ Χάρων**, indicates three speakers.

737. **φανερὰν ζημίαν**—'a clear loss,' because they were so skinny and ill-fed (Merry): Blaydes cites Antiph. com. iii. 150, **τὸ προῖκ' ἀποθανεῖν ἐστὶ φανερὰ ζημία**: Alciphr. iii. 21, **ὁ δὲ θητεύων παρ' ἡμῶν ζημία καθαρά**.

738. **Μεγαρικά τις μαχανά**—here the Megarians seem credited with sharpness and rascality; while in *Vesp.* 57, **γέλωτα Μεγαρόθεν κεκλεμμένον**, they are charged with coarseness and low buffoonery. Possibly however comic stage tricks may be meant in both passages.

739. **χοίρωσ**—the word does double duty, first with **ἡμέ σκευάσας** as in 121, secondly as the object to **φέρειν**. **φασῶ**—the contracted Doric future; so **δοξεῖτε** (741), **ἰξεῖτε** (743) etc.

740. **ὀπλάς**—in Homer always of the solid hoofs of horses etc.; but Simonides uses the word of pigs, and Hesiod and others of horned cattle (schol.). Meineke suggests **στολάς** for **ὀπλάς**, as **περὶθεσθε**, he says, can scarcely be used with **ὀπλάς**. Blaydes, with Hamaker, reads **τὼς** (i.e. **ὤς**) **χοιρία** for **τῶν χοιρίων**, as 'offendit articulus in vulgata.'

741. **ὄπως δὲ δοξεῖτ'**—so 746. For this form of exhortation or command see Goodwin §§ 271—274. It is especially common in the

colloquial language of Aristophanes, and is often combined with the imperative, e.g. *Ran.* 627.

742. Ἐρμῶν—appealed to as the god of traffic; cf. 816. ἰξείτ' ἴκω (or Doric ἔκω) is common in Homer but not found in tragedy or Attic prose: cf. 750.

743. ἄπρατα—so Blaydes and Holden, with Ahrens. The manuscripts have τὰ πρᾶτα (πρῶτα) πειρασεῖσθαι τᾶς λιμοῦ, 'you shall experience the extreme of hunger,' a strange expression and a very doubtful accusative construction. τὰ πρᾶτα might however be adverbial, 'in the highest degree' (Merry). For λιμός fem. see Lid. and Scott.

747. μυστηρικῶν—ὅτι ἐν τοῖς μυστηρίοις τῆς Δήμητρος χοῖρος θύεται (schol.): cf. 764: *Pac.* 374,

ἐς χοιρίδιόν μοι νυν δάνεισον τρεῖς δραχμάς·

δεῖ γὰρ μνηθῆναί με πρὶν τεθνηκέναι.

748. ὄπα—sc. ἐστὶ: *Soph. Aj.* 103, ἢ τοῦπίτριπτον κίναδος ἐξήρου μ' ὄπου; Meineke and Müller read ἐγὼν δὲ καρυξῶ. Δικαιόπολις δὲ πᾶ; καρυξῶ then meaning 'I will cry you for sale.'

750. τί ἀνὴρ Μεγαρικός;—sc. πράττει or βούλεται: so Blaydes, comparing *Eur. Iph. T.* 484, τί γὰρ ὁ Λαέρτου γόνος; Most editors read τί; ἀνὴρ Μεγαρικός;

751. διαπεινάμεσ—διὰ implies a competition, as in διᾶδω, 'to contend in singing.' The Megarian says, 'we are starving against one another'; while Dicaeopolis understands διαπίνομεσ, and so replies: cf. *Plat. Rep.* 420 D, πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐχουμένους.

753. οἶα δῆ—sc. πράττομεν. 'We fare as we do fare, as usual,' with implication that it was but so-so (Green): cf. *Thuc.* viii. 84, 3, οἶα δὲ ναῦται, sc. ποιῶν φιλοῦσι: *Eur. Or.* 32, κάγῳ μετέσχον, οἶα δὲ γυνή, φόνου.

755. πρόβουλοι—*Aesch. Sept.* 1006, δῆμον πρόβουλοισ τῆσδε Καδμείας πόλεωσ. The στρατηγοί at Megara are meant (schol.): 'our provisional committee' (Paley). ἔπρασσον—with the frequent meaning of political arrangement or intrigue.

757. αὐτίκ' ἄρα—'then you'll soon be rid of your troubles.' σά μάν; = τί μήν; 'of course, yes indeed,' a common form of assent in dialogue.

758. Μεγαροῖ—adverb, from some old singular form; so *Πυθολ.* Ἰσθμοῖ, etc. πῶσ...ἄνιος:—cf. *Eg.* 480, πῶσ οἶν ὁ τυρὸσ ἐν Βοιωτοῖσ ἄνιος; cf. οὔτω, 817.

759. παρ' ἀμέ—i.e. παρ' ἡμᾶσ. This use of the accusative where the dative would be looked for can be paralleled even in Attic, e.g.

Dem. *de Rhod. lib.* 192 § 7, *εἰ βασιλεὺς παρ' αὐτὸν ὄντα με σύμβουλον ποιοῖτο. πολυτίματος*—often applied to the gods in the sense of 'highly honoured'; e.g. 807: *Vesp.* 1001. Here it also means 'high priced,' as in the *Νῆσοι*, *Frag.* 344. 8, *ἐξ ἀγορᾶς ἰχθύδια τριταῖα πολυτίμητα.*

760. ἄλας κ.τ.λ.—see note on 521. ἄρχετε—the Athenians since 427 had held the island of Minoa, and thus 'commanded' the salt traffic at Nisaea; while in another sense they 'commanded the sea' (*ἄλας* fem. sing.).

761. ποῖα σκόροδα;—cf. 62. τῶν ἀέλ—sc. *σκορόδων*, of our garlic crop from time to time (Green): or τῶν is relative, as in 870 (Merry).

762. ὄκκ' ἐσβάλητε—ὄκκα (*ὄκε κα*) = ὕταν. For the Athenian ravages see *Thuc.* iv. 66, 1, *Μεγαρῆς πιεζόμενοι ὑπὸ τε Ἀθηναίων ἀέλ κατὰ ἔτος ἕκαστον δις ἐσβαλλόντων πανστρατιᾷ ἐς τὴν χώραν. τῶς ἀρουραῖοι μῦες*—we have the same whimsical sort of order *Vesp.* 129,

ὁ δ' ὡσπερὲι κολοῖδς αὐτῷ παττάλους
ἐνέκρουεν εἰς τὸν τοῖχον, εἶτ' ἐξήλλετο·

cf. *ib.* 107.

763. πάσσακι—πάσσαξ = πάσσαλος, a peg or pin. Blaydes reads *πάσσαξι*, adding 'sed aliud quid requiri videtur. qu. κάμαξι.' ἄγλιθας—the heads or cloves of garlic: *Vesp.* 680.

766. ἀντεινον—*κρεμάσας ἐπίσκεψαι πόσου βάρους εἰσίν* (schol.). He hands one of them to Dicaeopolis, hence the singular number.

767. τουτὶ τί ἦν—'what ever is this?': so 157: *Vesp.* 183 etc. It is a question in a tone of surprise about a fact found to be already existing.

770. τὰς ἀπιστίας—Elmsley would read *θαῖσθε τὸνδε· τὰς ἀπιστίας*, 'what incredulity': cf. 87. There certainly seems no special force here in the plural, which would mean instances of incredulity; the plural of abstract nouns, as Paley says, giving special acts or examples of a general principle.

772. περίδου μοι...αἰ μῆ—i.e. 'I'll bet you it is a pig.' In English we bet that a thing *is* so and so; but in Greek and Latin the proposer of the wager offers to forfeit his stake *unless* he proves right. The principle holds good however the offer is expressed 'I'll bet you' or 'do you bet me,' 'I to lose' being always understood: cf. *Nub.* 644: Neil on *Eg.* 791, where *περί* as here is used of the stake.

In Latin we have the analogous use of *ni* with *sponsionem facere*, *pignus dare*, e.g. *Plaut. Pers.* ii. 2, 4, *da hercle pignus ni omnia memini* = 'I'll bet you I remember everything': *id. Rud.* iii. 4, 8, *dato*

arbitrum *si* tuas esse oportet *ni*tas eas esse oportet liberas: cf. ib. v. 3, 25: Cic. *pro Cæc.* 16, 45. In all these cases what the challenger denies is introduced by *si*, what he affirms by *ni*.

θυμιτιδᾶν ἀλῶν—salt mixed with thyme: Plin. *Nat. Hist.* xxi. 21, 89, (thymum) tritum cum sale: ib. xxxi. 7, 41, conditur etiam (sal) odoribus additis. θυμιτῶν from θυμίτης (1099) is read by Blaydes; θυματιδᾶν, θυμητιδῶν, θυμιτιδᾶν, being other readings. ‘neque displiceret θυμιτιδῶν,’ from θυμίτης, as ἄλες is said to be fem. in Doric.

778. οὐ χρῆσθα;—‘won’t you?’ sc. φανεῖν, from χράω: Soph. *Ant.* 887, εἶτε χρῆ θανεῖν. The manuscripts have σιγῆς: many editors however read οὐ χρῆσθα σιγῆν but this can scarcely mean ‘you ought not to be silent.’ Blaydes adopts οὐ χρῆ τυ σιγῆν.

779. πάλιν τυ ἀποισῶ—τυ not elided; so *Eg.* 1225, ἐγὼ δέ τυ ἐστεφάνιζα. R. and some editors have τ’ i.e. τέ, a form cited from Theocr. i. 35, εἰς τέ καταρρεῖ.

788. ἀλλ’... ἄδει τοι κ.τ.λ.—handing over the second girl. τράφεν—i.e. τρέφειν: Pind. *Isth.* iv. 115, Κρονίδα δὲ τράφει Χείρωνι δάκνα: id. *Isth.* vii. 40.

798. καί κ’ ἄνις—so most editors for κᾶν ἄνις, as ‘dialecto Doricae non convenit ἄν.’ ‘Yes, and without their father too, who has himself had nothing to eat’ (Merry).

803. τί δαί σύ;—turning to the second girl. This line which appears in the manuscripts in various forms, τί δαί σῦκα, σύ κα, etc., is rejected by many editors as made up of a marginal note. It is not quoted by Suidas though he cites the lines on either side.

805. τῶν ἰσχάδων—cf. 184.

807. ῥοθιάζουσ’—‘gobble, guzzle’; μετὰ ῥόθου καὶ ψόφου ἐσθίουσιν (schol.): cf. ῥόθος, ῥόθιον Thuc. iv. 10, 4, the rush of water from the dashing of oars. Ἡράκλεις—invoked here as proverbial for his voracity: see *Ran.* 549 etc.

808. Τραγασαῖα—a pan from τραγεῖν, ‘from Manchester’ (Green): Tragasae was a town in the Troad.

810. ἀνελόμεν—picked up, helped myself to: so *Nub.* 981, ἀνελέσθαι. ‘They can’t have eaten all so quickly,’ says Dicaeopolis. ‘No,’ says the starving father, ‘I got one fig for myself.’

812. πόσου πρίωμαί σοι— for the full construction cf. Soph. *Ant.* 1170,

τᾶλλ’ ἐγὼ καπνοῦ σκιᾶς

οὐκ ἂν πριαμην ἀνδρὶ πρὸς τὴν ἡδονήν.

So *Pis.* 1261, τούτῳ ταύτ’ ὠνήσομαι: *Ran.* 1229, ἐγὼ πρίωμαί τῷδ’:

Note the similar construction with *δέχομαι* (and see Monro *Hom. Gr.* § 143, 2, 2). The original idea would be that of favour or advantage conferred.

813. The price asked by the Megarian consists of the very commodities his country had been wont to produce (Paley).

815. ταῦτα δῆ—sc. δράσω: like our ‘very good, sir,’ accepting an order: *Eq.* 111, ταῦτ’: *Vesp.* 142, ταῦτ’ ὦ δέσποτα.

817. οὕτω μ’ ἀποδόσθαι—for this construction cf. 248.

818. Dicaeopolis having gone in to fetch the salt and garlic, an informer comes on the stage and at once makes for the Megarian.

819. φανῶ—cf. 519. φαίνω takes the accusative of either the thing or the person denounced: cf. 912, 914.

820. πολέμια—as contraband. τοῦτ’ ἐκείν’—cf. 41.

821. ὄθενπερ ἀρχά—as Dicaeopolis had said, 516 sq.

822. κλάων μεγαριεῖς—‘I’ll teach you to play the Megarian,’ to talk your language and try your tricks. κλάων, ‘to your cost,’ as in 827.

823. φαντάδδομαι—so Meineke and Blaydes for φαντάζομαι, in the sense ‘I am informed against’: cf. μάδδαν (732), χρῆθδετε (734).

824. ὑπὸ τοῦ;—some editors have ὑπό του, as part of what the Megarian says. ἀγορανόμοι—i.e. οἱ ἀγ. see 723. For the construction cf. 54, οἱ τοξόται.

826. τί δῆ μαθών;—‘who ever taught you?’: so *Vesp.* 251. In both passages Meineke and others read τί παθών; ‘what possessed you?’ a gratuitous alteration and no improvement. φαίνεις—φαίνειν being either ‘to show light’ or ‘to bring to light,’ i.e. to inform against (Green). Müller thinks that ἄνευ θρυαλλίδος suggests importing wicks, as in 874.

828. εἰ μὴ τέρωσε, κ.τ.λ.—*Av.* 991, οὐκὸν ἐτέρωσε χρησμολογήσεις ἐκτρέχων; where Peisthetaerus beats the oracle-monger.

830. ἥς ἀπέδου τιμῆς—‘the price at which you sold’: cf. 895: and, for the attraction, 677.

832. ἀμὲν οὐκ ἐπιχώριον—‘it’s not our folk’s way,’ sc. χαίρειν.

833. πολυπραγμοσύνη—‘may my officiousness then return on my own head’: *Lys.* 915, εἰς ἐμὲ τράποιτο, ‘may the consequence fall on me’: *Pac.* 1063, ἐς κεφαλὴν σοί, ‘omen avertentis.’

835. *παίειν ἐφ' ἄλι*—‘to eat your barley-cake with salt.’ Here *ἐπί* is used of the accompanying relish, an exception to the Attic usage, *ἐσθιειν ὄψον ἐπὶ σίτῳ, ἀλφίτοις* etc. (Neil on *Eg.* 707): cf. 964.

836–859. The chorus congratulate Dicaeopolis on the success of his market. He has it all to himself; so he will escape the annoyances of the public *ἀγορά* with its jostling crowds and evil company. Then come in gross personal attacks on characters of the day, such as we have in the second parabasis of the *Clouds* (1264—), and the *Wasps* (1265—), and generally in the later entries of the chorus.

836. *οὐκ ἤκουσας*—singular, as in 1015, 1042; ‘chorus se ipsum alloqui videtur’ Müller.

837. *καρπῶσεται*—*Vesp.* 520, *καρπουμένῳ τὴν Ἑλλάδα*.

839. *Κτησίας*—unknown, but seemingly an informer.

840. *οὐμῶζων καθεδεῖται*—‘auxilio destitutus seclabit’ (Müller); the participle being used like *κλάων* (822), *οὐδὲ χαίρων* (563).

842. *ὑποψωνῶν*—*ἐπὶ ὄψωνία κακουργῶν, προστιθεῖς τῇ ὄψωνία* (schol.): forestalling or outbidding you in an underhand way: cf. *ὄψωνεῖν*: and for the sense *προτένθης* (*Nub.* 1198), and the Plautine *praestino*.

844. *ὥστιεῖ Κλεωνύμῳ*—cf. 24; and for Cleonymus note on 88.

845. *φανήν*—clean, not soiled by vulgar contact: so *σισύρα*, *Ecc.*

347.

846. *Ὑπέρβολος*—a constant butt of Aristophanes; cf. note on *Vesp.* 1007. He was a lamp-seller (*Eg.* 739) and a sort of second-rate Cleon. He was ultimately killed at Samos in 411, when Thucydides (viii. 73, 3) speaks of him in the most contemptuous way. See Jowett’s admirable note.

847. *δικῶν ἀναπλήσει*—‘entangle you in law-suits’: Plat. *Ap.* 32 C, *βουλόμενοι ὡς πλείστοις ἀναπλήσεται αἰτιῶν*, ‘to implicate.’ The word has often the sense of defiling or infecting. It seems that Hyperbolus was now bringing himself into notice by getting up actions.

849. *Κρατίνος*—the scholiast says that some (unknown) lyric poet is meant here and in 1173. But it may be the great Cratinus himself, who certainly had a character for hard drinking, and may have been a troublesome bore in the *ἀγορί*. He was now a very old man. *κεκαρμένος μοιχόν*—‘with the rakish cut’ (Merry). *μοιχόν* seems

mischievously put for κήπον, the dandies' cut, of which Hesychius writes τὴν λεγομένην κήπον κουρὰν μιᾷ μαχαίρᾳ ἐκείροντο, i.e. with a razor. He tells us that it was a Persian style. Another style was σκάφιον, the 'bowl cut,' whereon the scholiast on *An.* 806 says δύο δὲ εἶδη κουρᾶς, σκάφιον καὶ κήπος, τὸ μὲν οὖν σκάφιον τὸ ἐν χρωῖ (a close crop), ὁ δὲ κήπος τὸ πρὸ μετώπου κεκοσμηθῆναι.

850. ὁ περιπόνηρος Ἀρτέμων—Cratinus himself is meant. περιπόνητος Ἀρτέμων is said to have been proverbial for an idle loungeur. The first Artemon to get the name was an effeminate profligate in the time of Aristides, who never left home but in a litter. The second was an engineer under Pericles who, being lame, was conveyed from place to place, *Plut. Per.* c. 27. The scholiast seems to confound the two and takes the expression for a term of praise. Here, by an unexpected turn, περιπόνηρος is written for περιπόρητος.

851. ταχύς ἄγαν—as if he were a hasty and careless writer. However in the *Frogs* (357) he seems spoken of with high respect, while he is called ὁ σοφὸς *Pac.* 700. ταχύς ἄγαν may therefore be a compliment meaning a very rapid worker.

852. ὄζων κ.τ.λ.—*Eccl.* 524, τῆς κεφαλῆς ὄζω μίρου. There is too the impersonal construction with the same double genitive, *Vesp.* 1060, ὑμῖν τῶν ἱματίων ὄξῃσει δεξιότητος.

853. πατρός Τραγασαίου—another pun on Tragasae (808) and τράγος, a goat.

854. Παύσων—the scholiast calls him ζωγράφος πένης σκωπτολόγος. His poverty is jeered at *Thesm.* 949: *Plut.* 602. According to Aristotle, *Poet.* ii. 2, Παύσων δὲ χείρους εἴκαζε, he was a caricaturist, 'quod genus picturae contemptum fuit' (Müller).

855. Ἀνσίστρατος—called ὁ σκωπτολόγης, 'that scurvy jester,' *Vesp.* 787: cf. *Eg.* 1266. Χολαργέων—Cholargus was a deme of the tribe Acamantis.

856. περιαιουργός—κακοῖς βεβαμμένος (schol.), 'deep-dyed' in villainy or misfortunes: *Aesch. Ag.* 946, ἐμβαίνονθ' ἀλουργέσιν, on tapestries of purple dye.

858. πλείν ἢ κ.τ.λ.—'seven days or more a week,' as we perhaps might say.

860. A Boeotian comes on the stage with a great sack of fowls and animals for sale. He is attended by a slave, and followed by a troop

of flute-players or (some say) bag-pipers. As Mitchell points out in an interesting note, the Boeotian is a hearty, cheery, straightforward fellow, very different from the starving Megarian with his vulgar jocularity and sordid tricks. ἔττω—i.e. ἴστω, appealing to the national hero. τὰν τύλαν—the actual shoulder, according to the scholiast, made callous by carrying burdens. In 954, as Mr Green points out, it seems rather to mean a porter's knot or pad, said to be an invention of Protagoras.

861. κατάθου—*Ran.* 627, κατάθου τὰ σκείη. γλάχων' = βλήχων', 'pennyroyal.' Ἰσμηνία—a regular Theban name: *Lys.* 697, ἡ Θηβαία φιλη παῖς Ἰσμηνία: Antigone's sister was Ismene, and Ismenus was the tutelary stream: cf. *Stat. Theb.* ii. 307, Ismenius heros, i.e. Polynices.

862. πάρα—here for πάρεστε, as sometimes for πάρεισι.

863. τοῖς ὀστένοις—sc. αὐλοῖς, with your bone pipes or mouth-pieces. φυσῆτε κ.τ.λ.—'blow up your dog-skin,' i.e. your bag-pipes, is one explanation. It may be right; but anyway the position of the article is abnormal. Perhaps φυσῆτε means 'play,' followed by the slang name of a tune, or a parody on the title of some popular song, while τὸν is like τὸν Ἀρμόδιον ἄσεται (980) 'the (song of) Harmodius.'

864. παῦ' ἐς κόρακας—'O stop, confound it (or you)': so *At.* 889: *Lac.* 500, ἔρρ' ἐς κόρακας: *Nub.* 133, βάλλ' ἐς κόρακας τίς ἐσθ'; 'confound it, who is this?' παῦε (standing absolutely) and παῖσαι are the imperative forms in use. οἱ σφήκες—the buzzing swarm. As Mr Green says, we talk rather of the 'droning' of bag-pipes.

865. προσέπτουθ'—see note on *Vesp.* 16, καταπτάμενον. There are two aorists ἐπτόμεν and ἐπτάμεν, the latter being the tragic form.

866. Χαιριδῆς βομβάβιοι—'bumble-pipe brats of Chaeris' (Green). Chaeris was a flute-player, as we saw on line 16. Χαιριδεύς is formed like αετιδεύς, ἀλωπεκιδεύς, γαλιδεύς and the like, from αετός etc. βομβάβιος is a comic variation of βομβουλός, 'a bumble bee' (*Vesp.* 107), ἀπὸ τοῦ βομβεῖν: *Thest.* 1176, τί τὸ βόμβο τοῦτο; of the sound of a flute.

867. Ἰόλαον—a Theban hero, the faithful friend of Heracles. ἐπιχαρίτως γ'—'with all my heart,' (sc. ἀπολοῦνται) = ἐπιχαρίστως as ἴττω = ἴστω. This is Elmsley's correction, adopted by most editors: it agrees with the scholiast, τὸ δὲ ἐπιχαρίτως ἀντὶ τοῦ κεχαριτωμένως ἡμῖν ἀπολοῦντ' αὖν. It is true that ἐπιχάριστος is not found, but we have ἀχαρίστος and εὐχάριστος. ἐπιχαρίτως is used by Isocrates and Xenophon. Of other suggestions ἐπιχαρίττη γ', i.e. ἐπιχαρίζει, 'you do me a real favour' (Blaydes), or ἐπιχαρίττω γ' = ἐπεχαρίσω, seem the best: cf. 884.

869. τᾶνθεια—cf. φυλλεῖα, 469. ἀπέκιξαν—ἀπέβαλον (schol.): ἀποπεσεῖν φυσῶντες ἐποίησαν (Hesych.). This tribute to the power of the pipers agrees with the caution in line 861.

871. ὀρταλίχων—‘chickens’: cf. Aesch. *Ag.* 54: ἀλεκτρύωνων κατὰ τὴν τῶν Βοιωτῶν διάλεκτον (schol.). Poultry generally is meant. τετραπτερυλλίδων—meaning quadrupeds, according to Elmsley, whose view is generally accepted. The scholiast suggests locusts, which certainly were eaten at a pinch (1116), but would scarcely be offered as a delicacy from Boeotia.

872. κολλικοφάγε—κόλλιξ is a coarse kind of roll, εἶδος ἄρτου περιφεροῦς (schol.). The Athenians were delicate in their eating, liking fish and game, and twitted the Boeotians with their appetites, as the Normans derided the Saxons (see *Ιουανηοε* ch. 15). The concord follows the sense, like φίλε τέκνον, φίλτατ’ Αἰγίσθου βία, mea Glycerium etc. Note Βοιωτίδιον (= -ίδιον), like δικαστηρίδιον *Vesp.* 803.

873. ὄσ’ ἐστίν—as Paley points out, ‘it is a favourite custom of the poet to combine a number of things of the most heterogeneous description: cf. *Vesp.* 676: *Eccl.* 606.’

875. ἀτταγᾶς—‘videtur eadem esse quam nostrates dicunt grouse,’ says Dr Blaydes, citing Arist. *Hist. An.* x. 49, where it is classed with pheasants, partridges, etc., ‘inter aves κομιστικᾶς.’ Yet from *Vesp.* 257, τὸν πηλὸν ὡσπερ ἀτταγᾶς τυρβάσεις βαδίξων, some marsh or water bird would seem to be meant. Any way it was speckled (ποικίλος, *Av.* 761) and highly esteemed for eating.

876. χειμῶν...ὄρνιθίας—‘plainly,’ says Mr Green, ‘the wintry wind which brings the passage-birds. Symmachus notes that such birds as the Boeotian brought come in winter: this is true enough; and our markets in a hard winter often illustrate the fact.’ Names of winds end in -ίας, see Neil on καικίας ἢ συκοφαντίας, *Eq.* 437. Here ‘fowl weather’ is an obvious joke. With the birds here mentioned compare the list in *Pac.* 1004,

κάκ Βοιωτῶν γε φέροντας ἰδεῖν
 χῆνας, νήττας, φάττας, τροχίλους
 καὶ Κωπᾶδων ἐλθεῖν σφυρίδας.

879. πικτίδας—unknown animals; some say beavers. The absurd jingle πικτίδας, ἰκτίδας is very suspicious; but we have no means of finding out the true reading.

880. ἰκτίδας—‘martens’: Plaut. *Capt.* i. 2, 81, nunc ictim tenes. For ἐνύδριας, ‘otters,’ some keep the manuscript reading ἰκτίδας ἐνύδρους with the same meaning. ἐγγέλιας—the eels from Copais were the

crown and flower of luxury: cf. *Vesp.* 510, where Van Leeuwen cites the passages in their honour.

881. ὦ **τερπνότατον**—the verse, like the whole enthusiastic welcome of the eel, has a high flown tragic ring, but the anapaest in the 2nd foot is only admissible in comedy. **τέμαχος**—‘morsel’ is especially used of slices of fish.

882. **δός μοι προσειπεῖν**—*Pac.* 709, δός μοι κύσαι: so *Ran.* 755: *Soph. Aj.* 538, δός μοι προσειπεῖν αὐτόν. For προσειπεῖν, ‘to greet,’ cf. 266, 891; *Pac.* 557, προσειπεῖν βούλομαι τὰς ἀμπέλους. τὰς ἐγγέλεις—‘your eels,’ dependent on προσειπεῖν (or on both verbs). Blaydes suggests εἴπερ ἐγγέλεις φέρεις, saying ‘articulo non opus est.’

883. **πρέσβειρα**—‘chief’: *Eur. Iph. T.* 963, πρέσβειρ’ ἤπερ ἦν Ἐρινύων. The line is a parody of Aeschylus (*Frag.* 164) δέσποινα πεντήκοντα Νηρήδων κορῶν, where Thetis is invoked to intervene in the dispute for the arms of Achilles.

884. **τῶδε**—as the line stands τῶδε depends on ἐπιχάριται, an irregular order which is supported by *Pac.* 417, ξέλλαβε ἡμῖν προθύμως τῆνδε καὶ ξυνέλκυσσον, and *Nub.* 745. The manuscripts have τῶδε, which is retained by Müller as equivalent to τοῦδε, sc. ‘from this basket.’ Other editors have τᾶδε or τεῖδε, i.e. τῆδε, while Blaydes has τῦδε as the Aeolic form. **κῆπιχάριται**=καὶ ἐπιχάρισαι, is the reading of R and is retained by most editors. Blaydes would prefer κῆπιχαρίττη, as αι is changed into η in the Boeotian dialect, the σ being doubled in Aeolic and changed into ττ in Boeotian. A great eel is ceremoniously produced from the basket, and is greeted by Dicaeopolis with adulation.

886. **τρυγῶδικοῖς χοροῖς**—ἐσιτοῦντο γὰρ οἱ χορευταὶ δημοσίᾳ (schol.).

887. **Μορύχῳ**—Morychus is mentioned as a noted gourmand, *Vesp.* 506, 1142; *Pac.* 1008. **δμῶες**—a tragic word, in comedy only found here and 1174.

888. **ἑσχάραν**—a portable stove, as in *Vesp.* 938: *Av.* 1232. For **ρίπιδα** cf. 669.

890. **ἔκτω...ἔτει**—cf. 266, ἔκτω σ’ ἔτει προσεῖπον.

892. **τῆς ξένης χάριν**—cf. *Lys.* 701,

τοῖσι παισὶ τὴν ἑταῖραν ἐκάλεσ’ ἐκ τῶν γειτόνων,
παῖδα χρηστὴν κάγαπητὴν ἐκ Βοιωτῶν ἔρχεσθαι.

893. **ἔσφερ’ αὐτήν**—R has ἔκφερ’, which Müller and Green prefer: so Merry, sc. τὴν ἑσχάραν, repeating the previous order. ‘For why should the eel be taken in when the brazier was to be brought out?’ Is not the meaning that the eel and cooking appliances are now to be taken to the kitchen? **μηδὲ γὰρ θανῶν**—a wicked adaptation

of the beautiful words in the *Alcestis* 374, μηδὲ γὰρ θανῶν ποτε σοῦ χωρὶς εἶην, τῆς μόνης πιστῆς ἐμοί.

894. ἐντετευλιωμένης—'stewed with beet,' an approved fashion as shown by citations in Blaydes from Athenaeus etc.: cf. *Pac.* 1019, ὀλόμαν ὀλόμαν ἀποξηρωθεὶς τῆς ἐν τεύτλοισι λοχνομένης. There are two forms τεύτλον and τευτλίον, and as Blaydes says it is hard to see how τευτλανόω can be formed from either. He therefore, with Müller and Holden, reads ἐντετευλιωμένης (for ἐντετευτλανωμένης), τευτλίω being formed as ἐνθρίω is formed from θρίον.

896. ἀγορᾶς τέλος—'as market toll': ἀγοραὶ are among the τέλη enumerated, *Vesp.* 659.

899. ἰώνγ'—i.e. ἔγωγε.

902. κέραμον—'crockery': so Thuc. iv. 48, 2, ἔβαλλον τῷ κεράμῳ 'with the tiling.' ἐντ' is Doric for εἰσί: Thuc. v. 77, 4, ὅσοι τῶν Λακεδαιμονίων ξύμμαχοί ἐντι.

905. νεὶ τῷ θιῷ—= νῆ τῷ θεῷ, i.e. with a Theban, Amphion and Zethus. The Laconian ναὶ τῷ σιῷ (*Pac.* 214) means Castor and Pollux, while the Athenian ladies' μὰ τῷ θεῷ (*Ecc.* 155) is an appeal to Demeter and Persephone. In this passage the manuscripts have ναὶ τῷ σιῷ, but the Boeotian form for θεός is θιός.

908. καὶ μὴν—often used to introduce a new character: cf. 1069: Soph. *Ant.* 526, καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη. φανῶν—see φανῶ, 819.

909. ἅπαν κακόν—*Thesm.* 787, πᾶν ἐσμέν κακόν.

910. τῶδ' ἐμά—i.e. τοῦδ': cf. 93: *Nub.* 1202, ἡμέτερα κέριθι τῶν σοφῶν.

912. φαίνω πολέμια—cf. 819. τί δὲ κακόν παθῶν; a variation from the usual τί παθῶν; cf. 826.

913. ὀρναπετίοισι—'against dicky-birds.' ἦρα = ἦρω, 2nd person of ἠράμην. πόλεμον αἶρεσθαι is a common phrase with the dative or πρός: Aesch. *Sirhl.* 435, ἢ τοῖσιν ἢ τοῖς πόλεμον αἶρεσθαι μέγαν.

914. τί ἀδικείμενος;—ἀδικείμενος i.e. ἠδικημένος is favoured by most authorities. Elmsley would prefer ἀδικείμενος as present participle, which is certainly in accordance with the regular use of ἀδικεῖν and ἀδικεῖσθαι (314 note).

915. τῶν περιστώτων χάριν—ὡς φιλόπολις, is the scholiast's comment. He will inform the audience, he says, in the interests of the public. Dobree cites Dem. *de Cor.* 293 § 196, ἔστι δὲ ταῦτα πάντα μοι τὰ πολλὰ πρὸς ὑμᾶς, ὧ ἄνδρες δικασταί, καὶ τοὺς περιστηκότας ἔξωθεν καὶ ἀκρωμένους. So Cicero says of his own speech for Murena, aliquid

coronae datum, 'something was meant for the gallery' (*Fin.* iv. 27, 74). The informer takes a high patriotic tone; contraband lamp-wicks, he declares, endanger the arsenal, and imperil the supremacy of the empire.

920. ἐς τίφην—diversely understood as the stalk of a plant (used like a reed for holding fire), a water-spider or beetle, and a kind of boat.

922. δι' ὑδρορροάς—in any case the fire was to be sent in 'through a water-pipe,' not 'along a water-course,' which would be καθ' ὑδρορροάν: cf. *Vesp.* 126, ἐξεδίδρασκε διὰ τῶν ὑδρορροῶν: and Rutherford on *Thuc.* iv. 67, 3, διὰ τῆς τάφρου. βορείαν ἐπιτηρήσας—cf. *Thuc.* ii. 77, 2, ἔδοξεν αὐτοῖς πειρᾶσαι εἰ δύναιτο πνεύματος γενομένου ἐπιφλέξει τὴν πόλιν: id. iii. 22, 1, τηρήσαντες νύκτα χειμέριον. A glance at the map shows that the arsenal in Peiraeus faced north, and a north wind would thus spread the flames.

924. σελαγοῖντ' ἄν—'they would be in a blaze.' αἱ νῆς—so Holden, Ribbeck and Green, following the reading of P. Unfortunately νῆς for νῆς is an unknown form. σελαγοῖντ' ἄν εἰθὺς is therefore read by many editors, on the strength of the scholiast's explanation, εἰθὺς καιοῦνται. Mr C. J. Brennan (*Cl. Journal*, v. 484) proposes σελαγοῖντ' ἄν αἴφνης, also suggested by Bothe. It is a good suggestion as it follows the run of the letters, and shows the origin of the old commentator's note; but αἴφνης has no classical authority, *Eur. Iph. Aul.* 1581, where it occurs, being spurious.

926. μαρτύρομαι—Dicaeopolis strikes the sycophant in his indignation, and he cries out for witnesses: *Pac.* 1119, ὦ παῖε παῖε τὸν Βάκιν. Β. μαρτύρομαι: so ταῦτ' ἐγὼ μαρτύρομαι, *Vesp.* 1436 etc.

927. ἐνδήσας φέρω—Blaydes alters this to ἐνδήσω φέρων. The line is generally given to Dicaeopolis, who packs up the ware for the other (929, 952); the middle being used of the Boeotian packing his own purchase (905): φέρω however seems more appropriate to the Boeotian.

929. This line is omitted or bracketed by most editors, as 'male concinnatus' from 905 and 931.

932. ἐπεὶ τοι καί—'for in fact': *Ran.* 509. Blaydes gives numerous instances from Plato's dialogues and from other writers.

933. ψοφεῖ λάλον—'has a noisy and cracked ring': ὁ δὲ κέρανος πυρορραγῆς γενομένος σαθρὸν ἤχει (schol.): cf. *Plat. Theaet.* 179 D, εἴτε ὑγῆς εἴτε σαθρὸν φθέγγεται: *Ran.* 78, πῖν γ' ἄν Ἰοφῶντα κωδωνίσω: *Pers.* iii. 21, sonat vitium percussa. Dicaeopolis gives the informer some smart blows, as if he were testing a pot, and sharp cries follow.

935. τί χρήσεται—cf. *Plut.* 941, τοῖς δ' ἐμβαδίοις τί χρήσεται τις; Krüger compares this cognate use with χρήσιμός τι, εὐδαίμων πάντα, and the like (*Gk. Gr.* 46. 6, 9).

936. πάγχρηστον ἄγγος—as if he were an actual piece of crockery.

937. τριπτήρ δικῶν—‘a mortar’ (Green) seems probable: but the ancient authorities say that the word means a ‘receiver’ for pressed out oil, οἷα τὰ ἐπιλήνια.

938. λυχνούχος—the lantern is brought in to introduce once again the play on the two meanings of φαίνω. ὑπευθύνους—*Eg.* 259, πιέζων τοὺς ὑπευθύνους: *Vesp.* 102, παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.

939. πράγματα—especially law business and trouble. The middle ἐγκυκᾶσθαι suggests ‘to mix up for himself.’

944. ὥστ’—with ἄν and the optative, as in *Lib.* 1151, ὥστ’ ἀποφύγοις ἄν. For καταγείη, which will not scan, Cobet proposes κατεαγοίη, Müller κατάξειας, which Blaydes approves of, cf. 931, 1166. The change of subject is however against it. Note κατεᾶγη (*Vesp.* 1428) with double augment, but κατᾶγη (928) etc.

945. κατωκᾶρα—‘head down,’ to be written as one word (schol.). The informer is now packed up in straw, and hung head downwards on the porter’s back.

948. θερίδδεν—κερδαίνειν πολλά καὶ καρποῦσθαι, as one scholiast explains; ‘I am going, I can tell you, to make a good thing of it, reap a good harvest.’ Blaydes and Holden read συνθερίδδεν, ‘I am going to tie him up’ like a sheaf. The sense however is poor, and the use of the word doubtful.

949. The reading is uncertain. I have given the manuscript text from Blaydes’ edition, only reading νῦν θέριζε for συνθέριζε with Meineke, and ὅποι for ὄπου.

950. πρόσβαλλ’ ὅποι βούλει—i.e. put him to any use you please.

951. πρὸς πάντα συκοφάντην—‘a first-rate all-round—scoundrel.’ As if χρήσιμον, δεινόν, or the like had been intended (Müller). Paley, with the scholiast, takes these words with πρόσβαλλ’, ‘take this man too and add him to any sycophant-heap,’ as if σωρῶν, ‘rubbish-heap,’ had been expected: but Müller’s view agrees better with 936 sq.

954. τύλαν—see note on 860. As there is no instance in classical Greek of ὑποκύπτω transitive Blaydes reads λαβῶν for ἰών.

955. κατοίσεις—carry home: cf. *Ran.* 1153 and 1165 on κατέρχεται: so κατάγω and κάθοδος.

956. πάντως μὲν—‘anyhow’ there’s little good in him. ἀλλ’ ὅμως—sc. οἴσεις, i.e. κατᾶφερε αὐτόν: cf. 403 etc.

958. **συκοφαντῶν γ' οὐνεκα**—'as far as informers go,' you may thank your good fortune that your dealings with them turn out so well.

959. The Boeotian departs; and a servant comes out from Lamachus' house. The coming scenes contrast the blessings of peace and plenty with the troubles and miseries of war. **βωστρεῖς**—*Pac.* 1146: *Av.* 274 etc. **ὁ τι**;—cf. 106.

960. **ἐκέλευε**—Elmsley's correction for the manuscript reading *ἐκέλευσε*: cf. 1051 etc. The imperfect of *κελεύω* (and *λέγω*) is regularly used where the aorist would seem more natural; see Neil on *Eg.* 514: Krüger's *Grammar*, 53. 2, 1. **ταυτησί**—see note on 130.

961. **Χόας**—the second day of the Anthesteria was called *οἱ Χόες*: cf. 1211. The scholiast gives the legendary origin of the feast, which is found in Eur. *Iph. T.* 939. Its inner significance in relation to the Chthonian powers is discussed in Miss J. E. Harrison's *Prolegomena to the Study of Greek Religion*, art. *Anthesteria*, especially p. 41. See Lid. and Scott for the declension of *χοῦς*.

962. **ἔγγελυν**—sc. *δοῦναι*.

963. **ὁ ποῖος**;—'what Lamachus is he that wants the cel?' The article with *ποῖος* 'denotes that the enquiry is made about the property of an object named or otherwise indicated' (*Madv.* 11 R. 5): so *τὰ ποῖα* 'which be they?' (418) etc. Note the elliptic form of the dialogue, in which the verb is to be supplied from what goes before.

964. **ὁ δεινός, ὁ ταλαύρινος**—*Pac.* 241, where the same words are epithets of *πόλεμος*: Hom. *Il.* v. 289, *ταλαύρινον πολεμιστήν*.

967. **ἐπὶ ταρίχει**—*ἐπί*, as a relish, to season. The sense is, let him have salt fish and plum sauce; let him make the best of his field rations.

968. **ἀπολιγαίνῃ**—*θορυβῆ ἢ ὀξείως βοᾶ* (schol.). *λιγαίνω* Hom. *Il.* xi. 685, *κήρυκες δ' ἐλιγαίνον*, i.e. *λιγέως ἐφώνουν*: cf. Aesch. *Sept.* 873. The compound with *ἀπό* implies vehement expostulation. **τοῦς ἀγορανόμους**—cf. 824. **καλῶ** is future.

970. **ὑπαὶ πτερύγων**—'to the flutter of wings' (Blaydes); which rustle and wave as he carries in his feathered purchases (*τόδε τὸ φορτίον*). *ὑπό* of accompanying sound, e.g. Soph. *El.* 630, *ὑπ' ἐμφήμου βοῆς θῦσαι*: cf. *αὐ* *tibiam*, *calamos* etc. Here the poetic forms *ὑπαί*

and *κιχλάν* show that we have a fragment or reminiscence of some song: *ὁ δὲ τρόπος ποιητικός· μιμείται δὲ τὸ μέλος* (schol.). Dicaeopolis now goes in and the chorus again comes forward.

972. *τὸν φρόνιμον...οἶ' ἔχει*—a good illustration of the construction noted on 338.

975. *χλιαρά*—‘warm,’ i.e. cooked: some of his goods are eatables.

979. *Πόλεμον*—personified, as in *Pac.* 205, and more or less *Nub.* 6, *ἀπλόιοιο δῆτ' ὦ πόλεμε. ὑποδέξομαι*—‘will I welcome, receive under my roof’: *Hdt.* i. 44, *οἰκίοισι ὑποδεξάμενος τὸν ξεῖνον*.

980. *παρ' ἔμοι*—i.e. he shall never come to a party at my house and join in singing catches. *τὸν Ἀρμόδιον* is the scolium *φίλταθ' Ἀρμόδι* κ.τ.λ., part of which is preserved in *Athen.* xv. 50. (694): see notes on *Vesp.* 1222 sq.

981. *ξυγκατακλιείς*—‘sitting at my table’ as we should say: cf. *κατακλίνομαι*, which is common. *παροινικός*—‘riotous’; Elmsley’s almost certain emendation for *παροίνιος*: *Vesp.* 1300, *παροινικώτατος*.

982. *ἐπικωμάσας*—*μετὰ φθορᾶς εἰσπεσῶν* (schol.): cf. *κῶμος*, *κωμάζω*: *Plat. Rep.* 500 B, *ἐπεισεκωμακτάς*, of noisy and violent intruders.

984. *προκαλουμένον*—sc. *ἐμοῦ*: cf. 538.

985. *κατάκεισο*—i.e. take a seat and join our party. *φιλοτησίαν*—sc. *κύλικα*: *Lys.* 203, *κύλιξ φιλοτησία*, the loving cup.

986. *τὰς χάρακας*—the vine-props. After his riotous inroad, War rushed out again and began a wanton destruction.

988. *οὔτοσι δ' ἐπτέρωταί τ'*—this is the reading in Blaydes’ edition, Herwerden having found *ἐπτέρται τ'* in faint letters in the Ravenna manuscript, while a cretic foot -- is needed to correspond to the strophe. The line has been hitherto edited with a lacuna, *...ται τ' ἐπί*, a verb being plainly indicated; while the scholiast’s explanation is *ἐπέλγει, σπεύδει, σπουδάζει περὶ τὸ δεῖπνον*. The meaning then is ‘he is excited for (about) his dinner.’ *μεγάλα δὴ φρονεῖ*—his pride and satisfaction are shown in the next line.

989. *τοῦ βίου δείγμα*—‘as a proof or sample of his good living.’

ξύντροφε—with dative, *Soph. El.* 1190, *ταῖς φρονεῦσι σύντροφος*: with

genitive, *Αν.* 579. **Διαλλαγή**—the chorus apostrophises Peace as a beautiful maiden; and the next line seems to show that she was actually brought on the stage.

990. **ὡς καλόν... ἄρ' κ.τ.λ.**—‘how fair your face is, though we knew it not.’ ἄρα with the imperfect, usually ἦν, expresses a fact just recognised by the speaker (*Goodwin*, § 39): cf. *Εἰ.* 1170, ὡς μέγαν ἄρ' εἶχες, ποτνία, τὸν δάκτυλον.

991. **πῶς ἄν**—expressing a wish: as in *Soph. Aj.* 389, πῶς ἄν ὀλοίμην; The other instances quoted from *Aristophanes*, e.g. *Εἰ.* 16, 17, are more strictly interrogative.

992. **ὁ γεγραμμένος**—‘that in the picture’: *Aesch. Eum.* 50, εἶδόν ποτ' ἤδη γεγραμμένας. Some famous picture is plainly meant, probably one newly painted; and the scholiast says that Zeuxis ἐγραψεν Ἐρωτα ὠραιότατον ἐστεμμένον ῥόδοις in the temple of Aphrodite at Athens. Apparently Zeuxis came to Athens at the beginning of the war; though *Pliny* puts his date later (*Nat. Hist.* xxxv. 9, 36).

993. **νενόμικας**—*Εἰ.* 714, τὸν δῆμον σεαυτοῦ νενόμικας, ‘you hold, believe,’ the perfect implying a fixed conviction.

994. **προσβαλεῖν**—‘add’; there are three things more that I think at least I could still do.

995. **ὄρχον**—ὄρχον καὶ ὄρχατος στίχος ἀμπέλων ἢ ἐτέμων φυτῶν (schol.). **ἐλάσαι**—‘draw,’ i.e. plant in line: cf. *Hes. Op.* 441, ὅς ἰθεῖαν ἀβλακ' ἐλαύνου: so with ἔρκος, τάφρος, τειχος: cf. *dicere vallum, fossam* etc.

996. **νέα μωσχίδια**—young shoots.

997. **ὄρχον**—here most manuscripts have κλάδον, which however does not scan. Some editors adopt *Brunck's* suggestion ὄσχον, a shoot or branch. But ὄρχον, which is found in one manuscript, goes better with ἐλάσαι.

ἡμερίδος—the cultivated (ἡμερος) vine, perhaps trained from tree to tree, *vitis arbustiva*. The scholiast gives a whimsical derivation of the name; ἡ ἀμπελος, ὡς φησιν Ὀμηρος, ἡμερίς ἡβώωσα (*Od.* v. 69), εἶρηται δὲ διὰ τὸ ἡμερῶσαι τὸ τῶν ἀνθρώπων φῦλον.

998. **τὸ χωρίον**—the farm or plantation. **ἐλάδας**—cf. *Dem. in Nicostr.* 1251, § 16, where the speaker complains of an enemy for breaking down his φυτευτήρια ἐλαῶν περιστοίχων, ‘set round his property.’

999. **ταῖς νομηναῖς**—when ‘*Athenis sacra privata agebantur*’ (*Müller*): cf. *Vesp.* 96, λιζανωτὸν ἐπιτιθεῖς νομηνία.

1000. Henceforth the scene is laid in the festival of the *Σόες*, the second day of the Anthesteria; see *Diet. Ant.* i. 638. Dicaeopolis is busy with preparations for his banquet; when a herald comes forward to announce the opening of the drinking contest.

ἀκούετε λεῶ... πίνειν—'oyez, oyez!' the regular form of solemn proclamation. *Pac.* 551, ἀκούετε λεῶ τοὺς γεωργοὺς ἀπιέναι: so *Av.* 448. τοὺς χόας—Müller's view seems right, that this means the actual measures of wine provided for the drinking contest, rather than the name of the feast with πίνειν put for ἀγειν.

1001. πίνειν—for the infinitive see 172. ὑπὸ τῆς σάλπιγγος—i. e. when the signal is given: cf. 970: *Thuc.* v. 70, 1, χωροῦντες βραδέως καὶ ὑπὸ αὐλητῶν πολλῶν.

1002. ἀσκὸν Κτησιφῶντος—instead of ἀσκὸν οἴνου, see 1225. Ctesiphon is unknown; ὡς παχὺς καὶ προγαστῶρ σκάπτεται (schol.). Quotations in Athenaeus show that pot-bellied men given to drinking were called ἀσκόι.

1003. ὦ παῖδες, κ.τ.λ.—Dicaeopolis hurries on the cooking, that all may be ready before the trumpet gives the signal. He is plainly making liberal preparations.

1005. ἐξοπτᾶτε, τρέπετε—*Lys.* 839, σὸν ἔργον ἤδη τοῦτον ὀπτᾶν καὶ τρέπειν: *Hor. Sat.* i. 5. 72, macros dum turdos versat in igni.

1006. τὰ λαγῶα—sc. κρέα: *Vesp.* 709, ἐν πᾶσι λαγῶοις: cf. 1026.

1007. ὀβελίσκους—'skewers' for roasting small birds. ἀναπείρω—'spit': *Hom. Il.* ii. 426, σπλάγχνα δ' ἄρ' ἀμπείραντες. Elmsley, following Bentley, reads ἀναπήξω, comparing *Ecc.* 843, λαγῶ' ἀναπηγνύασι, as πείρω and its compounds are rare in Attic poets.

1008. ζηλῶ σε τῆς εὐβουλίας—*Vesp.* 1450, ζηλῶ σε τῆς εὐτυχίας.

1014. ὑποσκάλευε—ἀναφύσα, ζωπύρει (schol.): rather 'poke the fire,' or 'rake out the ashes': *Pac.* 440, σκαλεύοντ' ἀνθρακας: see σκάλλω.

1016. δειπνητικῶς—cf. *Eg.* 18, κομψευρικῶς: *Kan.* 1386, ἐριοπωλικῶς etc.

1018. After the congratulations of the chorus on the blessings of peace, we have some characters who have suffered troubles from the war; indeed the parallel of contrasts is kept up to the end of the play. First a husbandman enters weeping and lamenting. ὦ Ἡράκλεις—appealed to as ἀλεξίκακος, as in *Nub.* 1372, 'heaven preserve us.'

1019. *κατὰ σεαυτὸν νυν τρέπου*—i.e. go your own way, keep your troubles to yourself, 'dictum omen aversantis'; so *Nub.* 1263.

1021. *κἄν*—'if only for five years.' *καὶ ἄν* (*ἐάν*) sc. *μετρήσης*: *Vesp.* 92, *κἄν ἄχνην* (sc. *καταμύση*). The double idea of treaty and wine is kept up.

1022. *ἐπετρίβην*—*ἀπωλόμην* (schol.): *Rac.* 369, *ἐπιτέτριψαι*: *Av.* 1530, *ἐπιτριβείης*=*ἀπόλοιο*: *Nub.* 243, *νότος μ' ἐπέτριψεν ἰππιωή*.

1023. *Φυλῆς*—Phyle was an Attic deme and fortress in the tribe Oeneis on the borders of Boeotia. It was in Phyle that Thrasybulus and the Athenian patriots established themselves in 404 and carried on operations against the Thirty; cf. *Plat.* 1146, *μὴ μνησικακήσης εἰ σὺ Φυλὴν κατέλαβες*.

1024. *εἶτα λευκὸν ἀμπέχει*;—i.e. he ought to be in mourning.

1025. *καὶ ταῦτα*—cf. 168. *ὥπερ*—sc. *τῷ βόε*.

1026. *ἐν πᾶσι βολίτοις*—the agricultural equivalent of *ἐν πᾶσιν ἀγαθοῖς* (978, 983). For *ἐν*, 'amidst,' cf. *Vesp.* 709, *δύο μυριάδ' ἄν τῶν δημοτικῶν ἔξω ἐν πᾶσι λαγύροις*, i.e. in the enjoyment of every luxury.

1028. *ἀλλ' εἴ τι κήδει*—a tragic appeal in tragic rhythm: *Nub.* 106, *ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων*.

1030. *πονήρ'*—'luckless.' The grammarians say that the accent with this meaning should be *πόνηρος*. *δημοσιέων*—'parish doctor' (Green). We learn from *Plat. Gorg.* 455 B, 514 D sq. that there were public physicians appointed: *οἱ δημοσία χειροτονούμενοι ἰατροὶ πρόικα ἐθεράπευον* (schol.). *δημοσιεύω* is also generally opposed to *ἰδιωτεύω*, and so we get the further meaning that Diaecopolis is not a public peace-monger.

1031. *ἴθ'*—'come do,' with imperative implied. *κομίσωμαι*—'get back'; common in Thucydides of recovering the dead.

1032. *τοὺς Πιττάλου*—sc. *μαθητάς* (schol.). Pittalus occurs again in 1222 and in *Vesp.* 1432.

1033. *σὺ δ' ἀλλά*—cf. 191: 458.

1034. *καλαμίσκον*—either an actual reed, or a metal case as the scholiast says.

1035. *οὐδ' ἄν στριβλικίγξ*—'not the faintest squeak': *στρίβλος δὲ καλεῖται ἡ λεπτή καὶ ἄξεια βοή, λίκιγξ δὲ ἡ ἐλαχίστη βοή τοῦ ὀρνέου* (schol.).

1040. *χορδῆς*—'sausage,' 1119: *Nub.* 455: cf. *χορδεύω, καταχορδεύω* (*Idt.* vi. 75). *τὸ μέλι*—used, as Merry points out, for every purpose for which we now use sugar. 'It is like sweet sauce, or currant-juice with roast hare or mutton.'

1041. **στάθειε**—‘broil’: *Ecccl.* 127, *σηπία* *ἰσταθμευμένοιαι*. *σηπία* and *τευθίς* (1156) are often mentioned together.

1042. **ὀρθιασμάτων**—i.e. his loud orders: cf. *ὀρθίος* (16), *ὀρθιάζω* etc. **τάγχελεια**—sc. *κρέα*, like *λαγῶα*, *βόεια* etc.

1046. **λάσκων**—see 410.

1047. **ξανθίζετε**—‘brown’: 1106, *καλόν γε καὶ ξανθόν*.

1048. Enter a **παράνυμφος**, ‘best man’: *ὁ δὲ καλούμενος παράνυμφος νυμφειῆς ὀνομάζεται καὶ πάροχος* (as accompanying the bride in a carriage), *Poll.* iii. 40.

1049. **ταυτὶ κρέα**—see 960.

1050. **ἐκ τῶν γάμων**—i.e. from the feast: *Plac.* 1192, *ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους*, where follow the details of sumptuous preparation. **καλῶς γε ποιῶν**—‘very good of him, I thank him’: *Plut.* 863, *καλῶς ποιῶν ἀπόλλυται* = I am glad of it. *γε* as in 867: *Vesp.* 508 *ἐν δίκῃ γε* etc.

1053. **ἀλάβαστον**—a casket or bottle; *ἀλάβαστρος* is the later non-Attic form; cf. *nardi parvus onyx* (*Hor. Od.* iv. 12, 17).

1055. **χιλιῶν δραχμῶν**—‘not for a thousand drachmas’; genitive of price: *Dem.* ii *Phil.* 68, § 10, *μηδενὸς κέρδους τὰ κοινὰ δίκαια προέσθαι*.

1056. **αὐτῆς**—the **νυμφεύτρια**, bridesmaid, who comes in as the **παράνυμφος** is about to go.

1058. **ὡς γελοῖον**—*τούτῳ φησιν ὡς ἀκούσας πρὸς τὸ οὖς* (schol.): for the bridesmaid is a ‘muta persona,’ and she has made a show of whispering with *Dicaeopolis*.

1062. **ἀξία**—‘there is little reason for disturbing this, and reading *αἰτία*, as many do. She is a woman and does not deserve war (the ills of war) is quite intelligible’ (Green).

1068. **χόας**—*Blaydes* prefers *Χόας*, i.e. for the festival, as in 1076; but cf. 1086.

1069. **καὶ μὴν**—the usual phrase when a new character enters; see

908. **ἀνεσπακῶς**—*Eq.* 631, *ἐβλεψε νᾶπυ καὶ τὰ μέτωπ' ἀνέσπασεν*: *Dem. Fals. leg.* 442 § 314, *τὰς ὀφρῦς ἀνέσπακε*, i.e. he looks solemn and important.

1071. μάχαι καὶ Λάμαχοι—cf. 269.

1072. Lamachus appears from his house with a speech of tragic dignity. χαλκοφάλαρα—'bronze-trapped' i.e. adorned with arms, shields and helmets, from φάλαρα. Blaydes suggests a derivation from φαλάρος, in the sense of bright; see Lid. and Scott for the word in Theocritus.

1073. ἐκέλευον—imperfect, as in 960, 1051.

1074. τοὺς λόχους κ.τ.λ.—cf. 575.

1075. νιφόμενον—'in the snow,' the time being early in March. τὰς ἐσβολάς—'the passes': Thuc. iv. 83, 1, ἐπὶ τῇ ἐσβολῇ τῆς Λύγκου.

1076. ὑπό—of time, 'about'; during the festival, when they might find the Athenians off their guard. Χύτρον—the third day of the Anthesteria.

1077. ἐμβαλεῖν—*Ρασ.* 701, ὅθ' οἱ Λάκωνες ἐνέβαλον: *Idt.* iv. 125 etc.: ἐσβάλλω is more usual in Attic, as in 762.

1078. στρατηγὸί—see note on 598. πλείονες ἢ βελτίονες—Thuc. iii. 42, 3, ἀξυνετώτερος δόξας εἶναι ἢ ἀδικώτερος.

1080. πολεμολαμαχαϊκόν—'vox comice ficta, alludens ad Λάμαχος, μάχη, ἄχος, Ἀχαιϊκός' (Müller): cf. 267.

1082. Γηρόνη τετραπύλω—'a four-plumed Geryon'; for τρισωμάτων. Geryon, slain by Heracles, was a monster with three heads or three bodies, *Hes. Theog.* 287: *Aesch. Ag.* 870: *Eur. Herc. F.* 423. Dicaeopolis being threatened by Lamachus puts himself into some burlesque attitude of defence; perhaps sticking feathers on his shoulders, or holding out (as Blaydes suggests) a hare in boxing attitude, δαίκνυσι δὲ αὐτῷ τι τῶν τετραπτερυλλιδῶν ἅμα τοῦτο λέγων (schol.): cf. 871.

1084. τίνα δ' αὖ μοι κ.τ.λ.—Dicaeopolis in his turn (αὖ) now gets an urgent summons; and then throughout the scene the contrast is kept up between the two heroes who occupy each a side of the stage.

1086. τὴν κίστην—the guests being expected to bring the main part of their entertainment, while the host provided dessert and accessories such as are enumerated 1090—4.

κίστη is the general word for a box; cf. 1137: *Hom. Od.* vi. 76,

μήτηρ δ' ἐν κίστη ἐτίθει μενοεικέ' ἔδωδῶν

παντοίην, ἐν δ' ὄψα τίθει·

1087. ὁ τοῦ Διονύσου ἱερεὺς—*Καν.* 297, ἱερεῦ, διαφύλαξον μ' ἐν ᾧ σοι ξυμπότης. The priest of Dionysus gave a banquet at the festival: see also *Eg.* 536, where we find that he had the place of honour in the theatre.

1088. πάλαι—with present, as in 576.

1089. τὸ δ' ἄλλα—see the somewhat similar list, *Ecccl.* 838 : and several passages cited by Blaydes.

1093. τὰ φίλταθ' Ἄρμοδιου—'dancing girls, the favourites of Harmodius, pretty girls too.' So Paley, and taking the text as it stands, what else can it mean? The scholiast indeed says, ὄρχηστρίδες πάρεσι καλαί, καὶ τὰ φίλτατα Ἄρμοδιου, i.e. this favourite song is to be sung: such a position of καλαί is however scarcely tolerable. Brunck's explanation is that the dancing girls are called the 'delights of the Harmodius' because they came in at the end of the banquet when the lay was sung (see 940). This is very ingenious and very unconvincing; who would call them the pets of Harmodius, unless indeed he meant some admirer's name? As φίλταθ' Ἄρμόδι' are the actual words of the song Blaydes at first suggested τὸ φίλταθ' Ἄρμόδι' ἄδεται, the 'dear Harmodius' is (to be) sung: cf. *Nuib.* 1174, τὸ τί λέγεις σύ; your 'what's that?'. A conjecture on the same lines which I owe to Dr Jackson is nearer to the text, τὸ φίλταθ' Ἄρμόδι' οὐ καλεῖ; i.e. 'don't you hear the invitation?'. In his later notes Blaydes prefers τὰ φίλταθ' Ἄρμοδιου (or φίλταθαρμοδιου, i.e. φίλτάτου Ἄρμοδιου) μέλη.

1095. μεγάλην ἐπεγράφου—'you had painted on your shield the Gorgon as large as life' (Paley): cf. 574. This involves the meaning 'you made the Gorgon your patron,' as the μέτοικοι had to 'enter for themselves' or 'get enrolled' the name of some citizen as προστότης: *Plac.* 684, αὐτῷ πονηρὸν προστάτην ἐπεγράψατο: *Soph. Oed. T.* 411, ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι. Lamachus having complained of his evil genius, Dicaeopolis taunts him with the justice of his fate for having selected the Gorgon as his δαίμων (Mitchell).

In regard to reading, μεγάλην τὴν Γοργόνα seems scarcely right, for what force is there in μεγάλην as a predicate? Blaydes reads ἐπιτέγραψαι (perf. mid.) Γοργόνα, or καὶ γὰρ σὺ τὴν μεγάλην ἐπεγράφου Γοργόνα.

1096. ξύγκληε—'shut up the house': so *Eg.* 1317, with τὰ δικαστήρια. καὶ δεῖπνόν τις—Blaydes reads παῖ· δεῖπνόν τε συσκευάζέ μοι, on the ground that συσκευάζω, as in *Vesp.* 1251, is to pack up a dinner, which is what Dicaeopolis now orders. ἐνσκευαζέτω is rendered 'get ready,' but this is not its usual meaning; cf. 384.

1097. γύλιον—a wicker basket for provisions on service: cf. *Plac.* 527, where it is called ἔχθιστον πλέκος.

1098. κίστην—see 1086. While Lamachus gets ready for the march, Dicaeopolis prepares for the banquet, mocking his orders and deriding his unsavoury supplies.

1099. ἄλας θυμίτας—thyme mixed with salt : cf. 772. οἶσε—this imperative occurs 1121, and *Ran.* 482, and in some comic fragments ; also Hom. *Od.* xxii. 106 : οἰσέτω, *Il.* xix. 173. Veitch calls it a 2nd aorist form, and considers that such instances as *Od.* xx. 154, οἶσετε : Pind. *Pyth.* iv. 102, φαμί οἶσειν, may be future.

1100. τεμάχη—cf. 881. κρομμύοις... ἄχθομαι—he hates soldiers' fare, see 550. So in the *Peace* cited above Trygaeus is disgusted with the onion-smell of the soldiers' γύλιος.

1101. θρίον ταρίχους—'a figleaf-full of salt fish,' as Blaydes explains. θρίον also means, according to the scholiast, a sort of savoury pancake (see Lid. and Scott). This may be the meaning in the next line. σαπρού—'stale,' ἀντι τοῦ παλαιοῦ καὶ μὴ νέον (schol.).

1102. ὀπτήσω δ' ἐκεῖ—i.e. at the house of his entertainer.

1105. τῆς στρουθοῦ—i.e. the ostrich, called ὁ μέγας στρουθός (*Xen. Anab.* i. 5, 2), στρουθός κατάγαιος (*Idt.* iv. 175), στρουθοκάμηλος, etc. The word is feminine in Aristophanes, but usually masculine.

1106. ξανθόν—cf. 1047, ξανθίζετε.

1107. Lines 1101—2, used to come in here in the older editions. λοφείον—the case for the λόφοι : *Nub.* 751.

1109. ἀλλ' ἤ—'but (I am mistaken) or' (Green) = indeed, assuredly. Müller reads ἀλλ' ἦ, which is an interrogative expression ; see Neil on *Eg.* 963.

1110. μίμαρκυν—a sort of stew or ragout, especially of hare (schol.).

1115 περιδόσθαι—cf. 772. ἐπιτρέψαι—*Vesp.* 521, τοῦτοισί γ' ἐπιτρέψαι θέλω : *Ran.* 529, τοῖς θεοῖσιν ἐπιτρέπω.

1116. ἀκρίδες—the mean sort of fare which Lamachus might be driven to.

1117. οἴμ' ὡς—a common beginning, e.g. *Nub.* 1238, οἴμ' ὡς καταγελάς. κρίνει—*Ran.* 1473, κρινα νικᾶν Αἰσχυλον. *Aesch. Choeph.* 903, κρίνω σέ νικᾶν. πολὺ—sc. ἥδιον εἶναι, as if the mere comparison were an insult.

1119. ἀφελών—sc. from the spit or fire. The spear in its case is parodied by bringing in a long sausage or black-pudding (χορδήν) in its skin. So we have the sausage and serpent oracle *Eg.* 206—8.

1121. ἀντέχου—'hold on' to the spear-case, and the spit.

1222. κιλίβαντας—τρισκελῆ τινὰ ξύλα (schol.) ; a three-legged stand like a painter's easel.

1123. τῆς ἐμῆς—sc. γαστρος, schol. For κριβανίτας sc. ἄρτους see 87. ἐπαῖξε δὲ χαριέντως, ὅτι καὶ οὗτοι περιφερεῖς ὡς αἱ ἀσπίδες schol.

'Bring me the props with which to stay my shield,' cries the hero. 'And me the rolls with which to stay—my stomach.'

1124. γοργόνωτον ἀσπίδος κύκλον—Lamachus speaks in right tragic style; cf. Aesch. *Sept.* 489, ἀσπίδος κύκλον λέγω. Euripides has χρισσεωστος, χαλκόνωτος, σιδηρόνωτος as epithets of shields.

1125. τυρόνωτον—a word recommended by its absurdity; Meineke however approves of γυρόνωτον, which is simply 'round-backed.'

1126. πλατύς—'broad' or 'flat,' i.e. downright, like our 'flat blasphemy'; an epithet of γέλως in some late writers (see Mitchell), though no instance is cited from classical Greek.

1128. κατάχει—over the shield, which he now begins to furbish up.

1129. δειλίαις φευξόμενον—cf. *Eg.* 368, διώξομαι σε δειλίαις (see Neil), *Vesp.* 718, ξενίαις φεύγων. Note that the Doric future φευξοῦμαι is only used when required by the metre; so *Plut.* 447, φευξοῦμεθα.

1130. κατάχει—see 1040. Dicaeopolis pretends to see his own face reflected in the honey. εὐδηλος...κελεύων—Dem. *Meg.* 204 §9, εὐδηλοι πᾶσι εἴσεσθε βουλόμενοι. Meineke prefers ἐνδηλος, cf. *Eg.* 1277.

1131. τὸν Γοργάσου—in allusion to the Gorgon shield: cf. 118:

1150: *Vesp.* 459, Αἰσχίνην τὸν Σελαρτίου. Lamachus was really the son of Xenophanes, Thuc. vii. 8, 2.

1133. θώρακα τὸν χόα—so the old dicast in the *Wasps* (615) holds out his cup and boasts τὸδε κέκτημαι πρόβλημα κακῶν, σκευὴν βελέων ἀλεωρήν.

1135. ἐν τῷδε...θωρήξομαι—'I will brace me': thus protected he will 'hold his own' against all comers: θωρήσσομαι having a convivial meaning 'to warm the chest' with wine, a use which appears in Theognis: see *Rac.* 1286, where there is a play on the double meaning of the word.

1136. ἐκ—we say 'on': Hom. *Od.* viii. 67, with κρέμασεν: ib. xii. 51, with ἀνήφθω. The Greek shows that a thing stands out from what it is tied to.

1141. βαβαιάξ—see 64: it represents the sound of the tongue smacked against the teeth, which expresses different emotions, like the Latin *rafrae*. χειμέρια τὰ πράγματα—'things look wintry': for πράγματα, 'state of things,' cf. *Vesp.* 1474, ἄπορα πράγματα: 1496, μανικὰ πράγματα. 'A chilly job,' says the hero: 'a cheery one,' is the reveller's response.

1142. Müller considers that Dicaeopolis should have two lines corresponding to what Lamachus has; he therefore suggests as possible:

αἶρου τὸ δεῖπνον, καὶ βάδιζ', ὦ παῖ, λαβὼν·
 ἰού. παπαιάξ· ξυμποτικὰ τὰ πράγματα.

Klotz and Herwerden propose much the same.

Lamaechus and Dicaeopolis now leave the stage on opposite sides, followed by their slaves with their respective loads.

1143—1173. The chorus now come forward in a sort of second parabasis, consisting of a *κομμάτιον* with a strophe and antistrophe; see note on *Vesp.* 1165. These second appearances usually contain, as they do here, a series of personal attacks on people of the day.

1143. Ἔτε δὴ χαίροντες—'formula in initio parabasium usitatissima': *Eg.* 498: *Nub.* 510, ἀλλ' ἔθι χαίρων: *Vesp.* 1109, ἀλλ' ἔτε χαίροντες (Müller).

1145. τῷ μὲν—sc. ἡ ὁδὸς ἔσται.

1146. ῥιγῶν—infinite of ῥιγῶ, which generally has an irregular (Doric) contraction ω, ω, instead of ου, οι: see note on *Vesp.* 446. προφυλάτταν—absolutely, of keeping advanced guard: *Thuc.* ii. 93, 3. ναυτικὸν προφυλάσσειν.

1150. Ἀντίμαχος—Antimachus, it seems, was choregus in the year 427 when Aristophanes produced the *Banqueters*. It came out in the name of Callistratus, and, though there was no secret as to the real author, Antimachus did not condescend to invite him. Another view is that his entertainment of the chorus generally was on a niggardly scale. τὸν Ψακάδος—he was called ψακάς himself 'the sputterer' from his unpleasant habit, ἐπειδὴ προσέρραινε τοὺς συνομιλοῦντας διαλεγόμενος (schol.). τὸν μέλειον—so Elmsley for τὸν ξυγγραφήν, which does not suit the metre, and is regarded as an annotation referring to some other Antimachus. μελέων for μελῶν occurs *Av.* 744, 749 in a chorus.

1151. ὡς μὲν ἀπλῶ λόγῳ—sc. εἰπεῖν, 'to speak plainly'; but, as Blaydes says, 'exemplum huius dictionis desidero.'

1155. Λήνιαια χορηγῶν—*Dem. Maid.* 535 § 64, χορηγοῦντα παισὶ Διονύσια. It is a sort of cognate accusative: in later Greek χορηγεῖν means to supply. This line shows that the *Babyloniis* is not meant, for it was produced at the great Dionysia; see 503. ἀπέλυσ' ἄδειπνον—this would seem to mean dismissing the chorus without their supper: while ἀπέκλεισ' which Müller reads, with Elmsley, would suggest excluding the poet personally from the final banquet.

1156. ἐπίδοιμι—'may I live to see'; especially of beholding

diaster, τὸ ἐπίδωκ ὡς ἐπὶ τὸ πολὺ ἐπὶ συμφορῶς τίθεται: Soph. *Trach.* 1037. τὰν ᾧδ' ἐπίδοιμι πεσοῦσαν: cf. Plat. *Govs.* 473c. **τευθίδος**—cf. the comic curse, *Eq.* 929, τὸ μὲν τάγγηρον τευθιδῶν ἐφεστῶναι σίζου κ.τ.λ. 'The *teuthis*, smaller and more delicate than the *teuthos* and *σητία*...does not seem to have been thought a dainty dish except when served very hot in the frying pan as here' (Neil).

1158. **σίζουσα**—'sizzling,' as they say in Norfolk, or 'fizzing.' **πάραλος**—'by the sea side,' i.e., as the scholiast says, by the side of the salt. Commentators mostly detect some joke on the state-galley *Paralos* and 'running ashore' which follows. Müller reads *παρ' ἁλός* = fresh from the sea. **ἐπὶ τραπέζῃ κειμένη** means ready to be served up. Forgetting that the tables were brought in like trays, one commentator suggests *ἐπὶ τραπέζῃ κειμένη*, 'laid, set out,' and another *ἐπὶ σαγήνου*, 'in the frying pan.'

1159. **ὀκέλλοι**—'may it run aground,' i.e. fall on the floor, table and all, and get wrecked. **μέλλοντος λαβεῖν**—*μέλλω*, meaning 'I am about to,' usually takes the future or present infinitive, but the aorist is found *Av.* 367: *Lys.* 118: and in Aeschylus and Euripides: see Goodwin § 73.

1165. **ἡπιαλῶν...βαδίζων**—the sense shows that Antimachus is meant; the nominative is then left 'pendent,' and a new subject brought in: so perhaps 1182.

1166. **Ὁρέστης**—*Av.* 1490 *νύκτωρ Ὁρέστης*. Orestes may simply mean some madman, that hero's frenzy being proverbial or, say others, a certain ruffian, son of Timocrates, is meant, who used to rob passers-by in pretended madness.

1173. **Κρατῖνον**—see 840.

'The progress of the piece,' says Mitchell, 'evidently requires here some little pageant or spectacle, and such it was the poet's usual practice to supply in the shape of a procession, a bridal pomp, a mock inauguration, or some dance of novel construction.' He suggests as stage direction: 'Scene, the house of the high-priest of Bacchus, with that of Lamachus adjoining. The stage displays the usual preparations for a magnificent repast, accompanied by superb vases filled with costly perfumes, and a rich profusion of chaplets and garlands, composed of flowers of all seasons of the year. Other adjuncts of a grand Athenian

entertainment are seen, in groups of tumblers, jugglers, ball-players, and wavers of the torch. But the most conspicuous for elegance of dress and grace of person, are the dancing and music women, lyrists, citharists, and players on the flute. Between two of the most attractive of the latter, and with a face of the most joyous hilarity, is seen Dicaeopolis the representative of the peace-party. In his right hand he holds, like the other guests, a flagon of gold, prepared at the given signal to celebrate the distinctive rite of the Feast of Pitchers. The gay scene is suddenly disturbed by plaintive music and cries of distress, and a messenger abruptly enters.

1174. A messenger arrives in haste, announcing that Lamachus is being brought home wounded.

δμῶες—the word is tragic, as is the whole line; cf. 887.

1177. **ἔρι' οἰσυπηρά**—sleep's wool with the grease in, οἰσίπη being ὁ μίπος τῶν ἰρίων. **λαμπάδιον**—here apparently 'a bandage,' *λεπτὸν ἐρίδιον* or *ἐπιδέσμον εἶδος, οἱ δὲ νάρθηκα*, 'a splint' (schol.). **περὶ τὸ σφύρῶν**—'to put round the ankle.'

1178. **διαπηδῶν τάφρον**—eleven years after Lamachus was actually slain before Syracuse *ἐπιδιαβὰς τάφρον τινὰ καὶ μονωθείς*, Thuc. vi. 102, 5.

1179. **παλίνορρον**—from *πάλιν* and *ὄρρηνμι*, predicate or adverb, 'wrenched backwards.' **ἐξεκόκκισεν**—'put out'; for other metaphorical uses of the word (from *κόκκος*, seed or kernel), see *Pac.* 63; *Lys.* 448.

1180. **τῆς κεφαλῆς κατέαγε** cf. note on *Vesp.* 1428, *κατέαγῃ τῆς κεφαλῆς*. The genitive is probably partitive. *κατέαγε* is 2nd perfect. We have it with a limiting accusative *Plut.* 545. **περὶ λίθῳ**—so Blaydes and Bekker with R, comparing *Pac.* 904, *κείσονται περὶ ταῖσι καμπαῖς πεπτωκότες*. Lamachus was lamed in crossing the ditch and fell with his head on a stone.

1181—1188. These lines are rejected by Meineke and regarded with suspicion by most editors. There is certainly much to be said against them. The whole passage as it stands is incoherent and indeed absurd, while 1189 would follow 1180 with perfect sense. To go into details, 1181 is an almost unmeaning reminiscence of 574; 1182 recalls 589 and the words before it; while the whole language is unsuitable to a slave. Still, how did the lines get here? They may indeed be meant for an elaborate burlesque of tragic speech, but even then we can scarcely justify such nonsense as 1186—8 coming where they do.

1182. **πτίλον...πεσόν**—as the text stands this is an instance of the nominative absolute (cf. 1165); unless indeed we accept the height of

abundantly and make the *πίλον* itself address the sun. *λιπών* in agreement with *άνηρ* has been suggested for *πεσόν*.

1184. *ὦ κλεινὸν ὄμμα*—apparently a tragic or quasi-tragic address of a dying warrior to the light. It recalls the well-known words:

σὲ δ', ὦ φαεινῆς ἡμέρας τὸ νῦν σέλας,
καὶ τὸν διφρευτήν ἥλιον προσενέπω,
πανύστατον δὴ κούποτ' αὐθις ὕστερον.

(Soph. *Aj.* 856—8):

κλεινὸν ὄμμα might thus be the sun. Most editors however take it to be the *πίλον*, which Lamachus apostrophises as 'glorious sight'; see Lid. and Scott *ὄμμα*, v.

1186. *ὔδρορρόαν*—a water-course; see 922.

1188. *ληστὰς κ.τ.λ.*—this single line might come after 1178; the *λητταί* would then be the Boeotian freebooters against whom Lamachus had been sent. Elmsley and others read *ληστῆς* in agreement with *δραπέταις*: while Blaydes proposes *ἀνισταμένω δέ τις...δραπέτης ληστής κ.τ.λ.*

1189. *ὄδι δὲ καυτός*—so *Vesp.* 1360: *Av.* 1718.

1190. Lamachus is brought in from one side of the stage, wounded and moaning in pain. Dicaeopolis staggers in on the other side returning from the banquet with a girl on either hand. Lamachus bewails himself in the style of a tragic dirge; *θηρηῶν παρατραγωδεῖ*, as the scholiast says; while Dicaeopolis mocks and ridicules his lamentations in a tone of exulting triumph.

1196. *Δικαιοπόλις εἰ*—the manuscripts have *ἄν* instead of *εἰ* or before it. Müller therefore reads *Δικαιοπόλις ἄν*, in apposition with *ἐκείνο*, 'this would indeed be grievous, I mean Dicaeopolis would, if' etc.

1197. *ἐγχάνοι*—cf. 221.

1200. *ὦ χρυσίω*—'my darlings': *Lys.* 930, *δεῦρό νυν, ὦ χρυσίον*: so 'golden Aphrodite': *Hor. Od.* i. 5, 9, qui nunc te truitur credulus *aurca*.

1206. *Λαμαχίππιον*—'my little knightlet'; or perhaps 'my little prince,' horses pertaining to the rich and great; see *Nub.* 63, where the noble mother wishes to call her son Chrysippus, or 'something with a horse in it': cf. 603.

1207—1209. The order in the text is that adopted by Meineke, Müller and Blaydes. Paley, however, says that it ‘destroys the whole fun of the passage, which consists in the jolly farmer mocking the tone of the suffering soldier.’ He accordingly retains the old arrangement, *Λ. στυγερός ἐγώ. Δ. μογερός ἐγώ. Δ. τί με σὺ κυνέϊς; Δ. τί με σὺ δάκνεις;*

1210. *ξυμβολῆς*—Lamachus means ‘encounter,’ in a hostile sense; as *Hdt. i. 74, συμβολῆς γενομένης*. ‘Alas, alas, that deadly charge!’ he cries, and Dicaeopolis mocks him by playing on the word.

1211. *ξυμβολάς σ’ ἔπραττεν*;—i.e. sent in a bill to his guest, asked him to pay his share. Brunck cites these lines of Eubulus from *Athen. vi. 239A*:

ὅστις δ’ ἐπὶ δαίπνον ἢ φίλον τιν’ ἢ ξένον
καλέσας ἔπειτα ξυμβολὰς ἐπράξατο
φυγὰς γένοιτο μηδὲν οἴκοθεν λαβών.

It is only the plural *ξυμβολαί* that is used in this sense. Both *πράττει* and *πράττεσθαι* are used of exacting payment, the middle implying for one’s self.

1212. *ἰὼ παιάν*—the usual form of invocation: *Vesp. 874, ἰήε Παϊάν*. See *Lid.* and *Scott* for a full account of the word. Elmsley would read *Ἡαιών* as being the form of comedy, but here we have the tragic style.

1213. *ἀλλ’ οὐχί κ.τ.λ.*—cf. *Ecccl. 982, ἀλλ’ οὐχί νυνὶ τὰς ὑπερεξηκοντέεις*. *παιώνια*—a festival of Apollo the Healer. There may have been, as the scholiast says, such a feast at Athens, but nothing seems known about it.

1222. *ἐς τοῦ Πιττάλου*—elsewhere Aristophanes has the genitive without the article, e.g. *Vesp. 1250, ἐς Φιλοκτήμενος*. Blaydes therefore reads *ὡς τοὺς Πιττάλου* (see 1032), while Elmsley’s *ἐς τὰ Πιττάλου, sc. οἰκία*, ‘to the surgery of Pittalus,’ is supported by *Vesp. 1432*.

1223. *παιωνίαισι χερσίν*—Aesch. *Suppl. 1066, χερσὶ παιωνία*; *Ag. 848, δεῖ φαρμάκων παιωνίων*.

1224. *τοὺς κριτάς*—‘ostensibly the judges of the prize of drinking; covertly, I suspect, the judges of the theatrical prize. For undisguised addresses to these arbiters see *Nub. 1115; Av. 1101; Ecccl. 1154*’ (Mitchell). *ὁ βασιλεύς*—the archon *βασιλεύς* presided at the Lenaean festival, his functions generally being connected with religion. Here he is supposed to award the prize for drinking.

1225. *ἀπόδοτε*—he claims the prize to which he is entitled, *ἀπό* thus used in composition implying rendering what is due: cf. 643.

1227. **τουτονί**—sc. τὸν χόα. **τήνελλα καλλίνικος**—‘hurrah for the conquering hero.’ Archilochus began an ode to Heracles with the words ὦ καλλίνικε, χαῖρ’ ἀραξ’ Ἡρακλῆες, and this became the regular style of hailing a victor: see Pind. *Ol.* ix. 1. **τήνελλα** represents the sound of a flourish on the harp strings.

1228. **εἴπερ καλείς γε**—‘if you summon us’ to join you. Blaydes reads *κρατεῖς* ‘if you are indeed the victor,’ which makes good sense, but seems unnecessary. It might indeed hint at the poet’s own victory. For **εἴπερ...γε** cf. 307.

1229. **καὶ πρὸς γ’**—Eur. *Herac.* 641, καὶ πρὸς γ’ εὐτυχεῖς τὰ νῦν τὰδε: for καὶ...γε see 560. **ἐγχείας**—sc. ἐς κύλικα: so *Vesp.* 616 etc.: pour out, we say. **ἄμυστιν**—‘at a draught,’ τὴν ἀθρόαν πόσιν οὕτως ἔλεγον (schol.): the accusative is used adverbially, like *ἀμυστί*. Lid. and Scott however take *ἄμυστις* here to be a large cup; cf. Hor. *Od.* i. 36, 14. Bassum Threicia vincat *amystide*, where either a cup or a draught may be meant.

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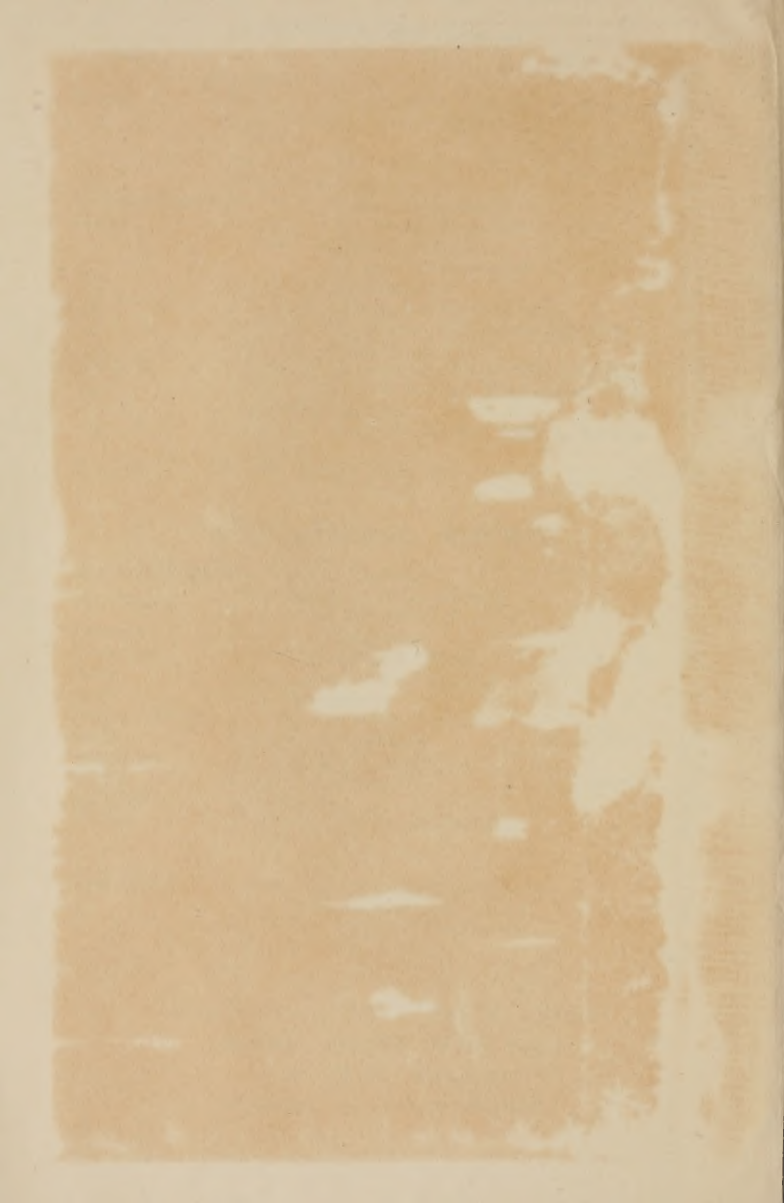
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